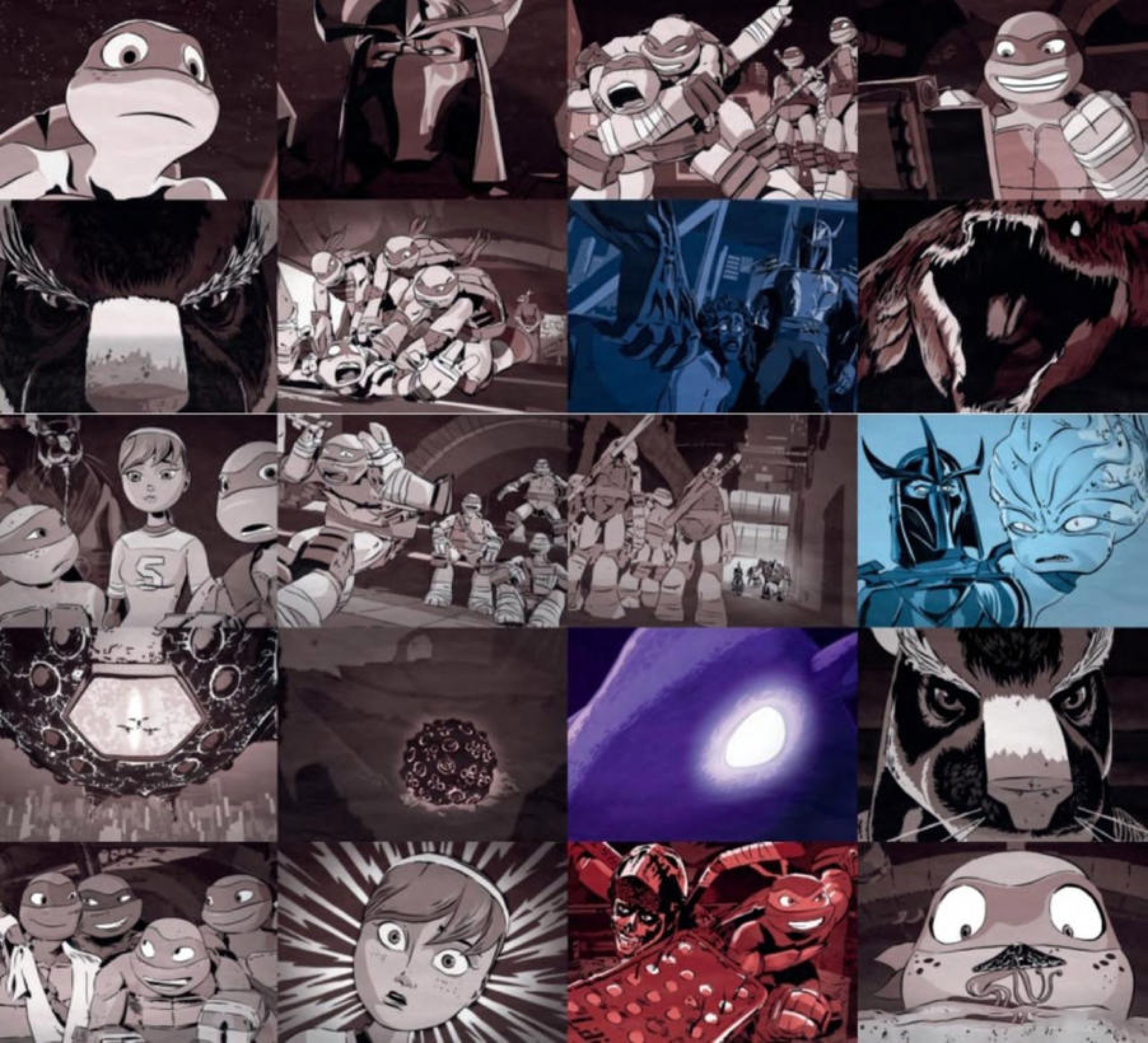
nickelodeon

THE ART OF TEENAGE MUTANT NINJA TURTLES

BY CIRO NIELI

FOREWORD BY KEVIN EASTMAN



CREATURES

the ART of TEENAGE MUTANT NINJA TURTLES

BY CIRO NIELI

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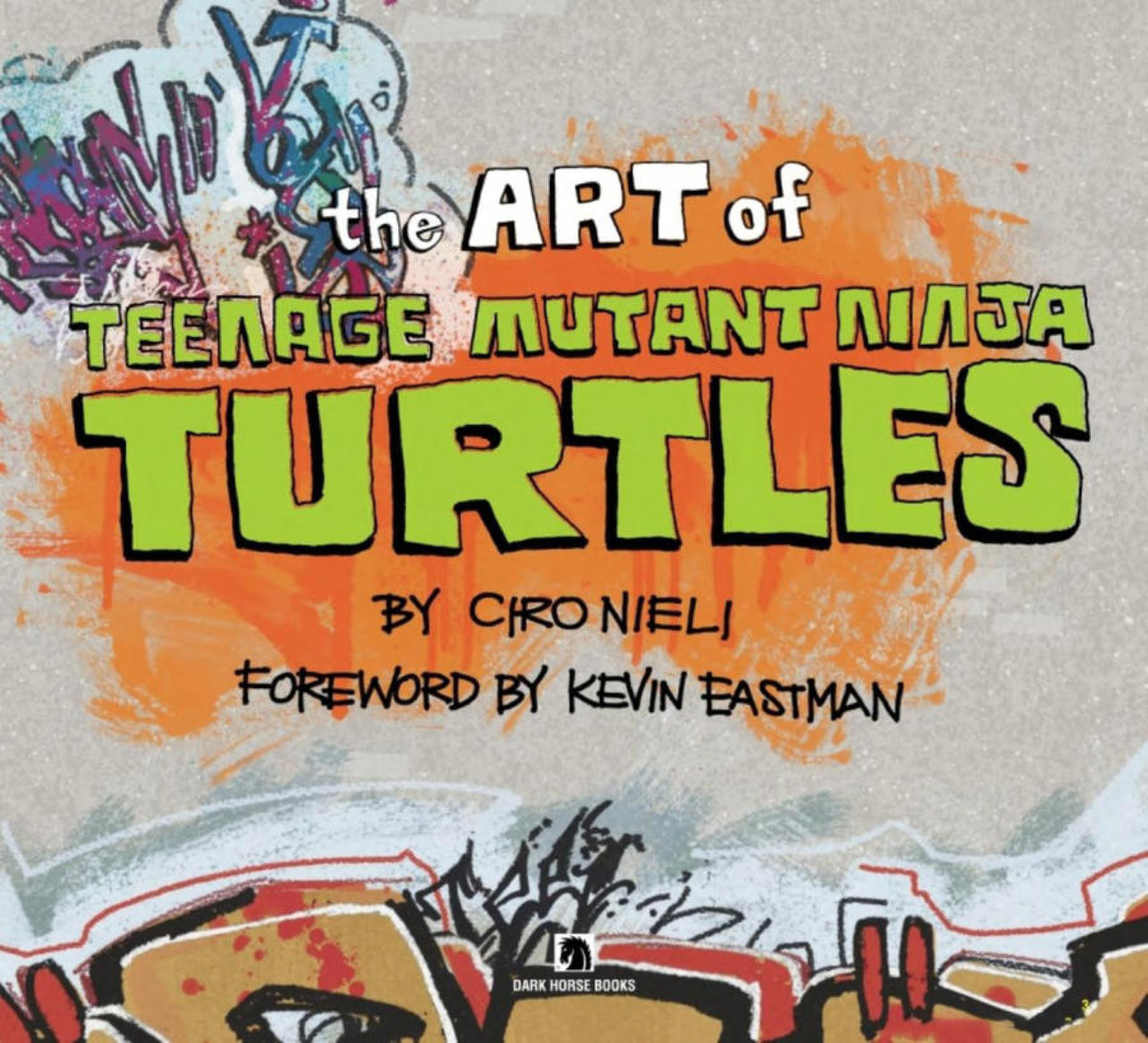

DARK HORSE BOOKS

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Special Thanks to
MEGAN CASEY, JOAN HILTY,
and JAMES SALERNO at Nickelodeon

THE ART OF TEENAGE MUTANT NINJA TURTLES

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Published by Dark Horse Books, a division of Dark Horse Comics LLC.
10956 SE Main Street
Milwaukie, OR 97222

DarkHorse.com
Nick.com

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Advertising Sales: (503) 905-2315

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First edition: June 2019
ISBN 978-1-50670-993-2

10 9 8 7 6 5 4 3 2 1
Printed in China

Library of Congress Control Number: 2019933836

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INTRODUCTION

I first heard the name Ciro Nieli from the guy who created the comic book character, "The Flaming Carrot."

Seriously, his name is Bob Burden. Awesome guy, a true pioneer of the black-and-white comic boom in the early '80s and a legacy of work still relevant today. Regardless, I was talking to Bob about this new animation project I was developing, and he said, "You have to work with Ciro Nieli! He's the genius who created *Super Robot Monkey Team Hyper Force Go!*"

He was right, I'd seen *SRMTHFG*, and it WAS brilliant. Unfortunately, my project fell apart shortly thereafter and it was on to the next creative endeavor. As a result, I never got a chance to meet this Ciro guy that Bob had raved about.

The second time I heard the name Ciro Nieli was a year or so later. I was working on another new animated concept at Film Roman, when the very talented boss of everything at that time, Jay Fukuto, suggested we team up with this incredibly talented kid he'd worked with before, and wanted to work with again . . . his name was Ciro Nieli. He said he had just finished a season on *Teen Titans* and might be available.

Okay, that's twice I heard his name from two people I respected very much, now I really need to meet this guy! Jay set up a brief meet-and-greet that suddenly went on for hours. We hit it off right away, and ended up talking more about comics, movies, and monster stuff we liked than the project we were supposed to be discussing—it was awesome. But, as many things in Hollywood go, this project ALSO never got off the ground . . . but our friendship did, and we kept in touch.

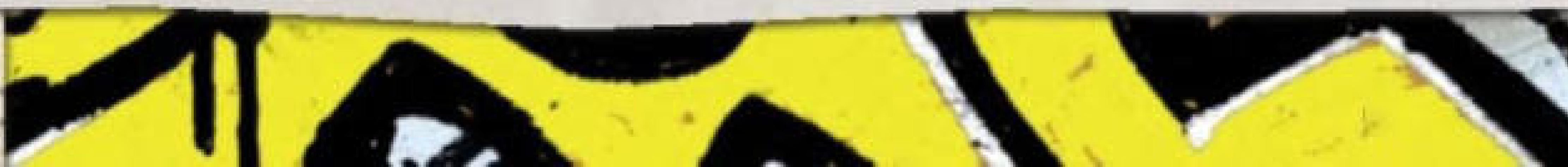
A few years later, I got a note from Ciro with some VERY exciting news: Nickelodeon had acquired the rights to create a new *TMNT* animated series, and they loved his pitch for the new direction—he was now going to head ALL the creative on it! Cowabunga!

I was SO excited for him, and if he was nervous, it didn't show. He was a life-long "Pop Culture Junkie" as mentioned above, a confident storyteller, and a very skilled artist from the work I saw on his other series, and there was no doubt he would put a truckload of passion into it. Besides, I knew he grew up on the East Coast, Pennsylvania in fact, that his dad owned a pizza place, Antonio's, and he'd spent a chunk of his childhood eating pizza and drawing turtles—he was one of the original *TMNT* army of fans from the late '80s! Peter Laird and I had corrupted him from the beginning!

Once he started telling me what he planned to do with this new CGI series, I was impressed . . . like WOW, REALLY impressed. I thought he'd found the perfect path to hit the reset button with. Splinter was taller, the Turtles were smaller, April was younger, episode one would be the very first time the *TMNT* left the sewers on their own, and we'd all get to share the full adventure, together, again. I loved it! He had carefully created and crafted a whole new *TMNT* universe to play in: one where he could not only pull from and twist the wide variety of *TMNT* characters, plots, and ideas from various *TMNT* universes established over the past three decades—but left the door wide open to create TONS of new ones. Brilliant!

Nearly twelve months flew by when he called and invited me over to the Nickelodeon Animation Studio offices in Burbank to show me what they had been doing . . . I was blown away.

Like REALLY blown away.



The team Ciro, with Nickelodeon, put together was something above and beyond extra special . . . literally bursting at the seams in my opinion. They were all SO young, half my age or younger, but could ALL draw better than I ever could! So incredibly talented. The writers, designers, board artists—holy hell—I laughed out loud at the storyboards and animatics. The scripts were brilliantly twisted and clever, playing to both original and new fans alike.

Throwback characters, reinventions, and twists on the original cartoons—it was all there. An overwhelming array of new quirky, eccentric, smart, creative, inventive, outrageously original characters and plot ideas. The backgrounds, the sets, the lighting—every single street sign had this "exacting detail" that rippled through every frame.

Personally, therein lay the beauty . . . every DETAIL had been thought about and addressed, every one of them. When you sink your teeth into this incredible book, you'll see what I mean.

All the while, right there in the middle of all this change and reinvention—a place where a storyteller could easily get lost in those details—Ciro made sure ALL the original heart and soul of the characters he fell in love with all those years ago remained strong and true in his version of the *Teenage Mutant Ninja Turtles*.

In my opinion, the *TMNT* fan Ciro Nieli is now an official adoptive parent of them.

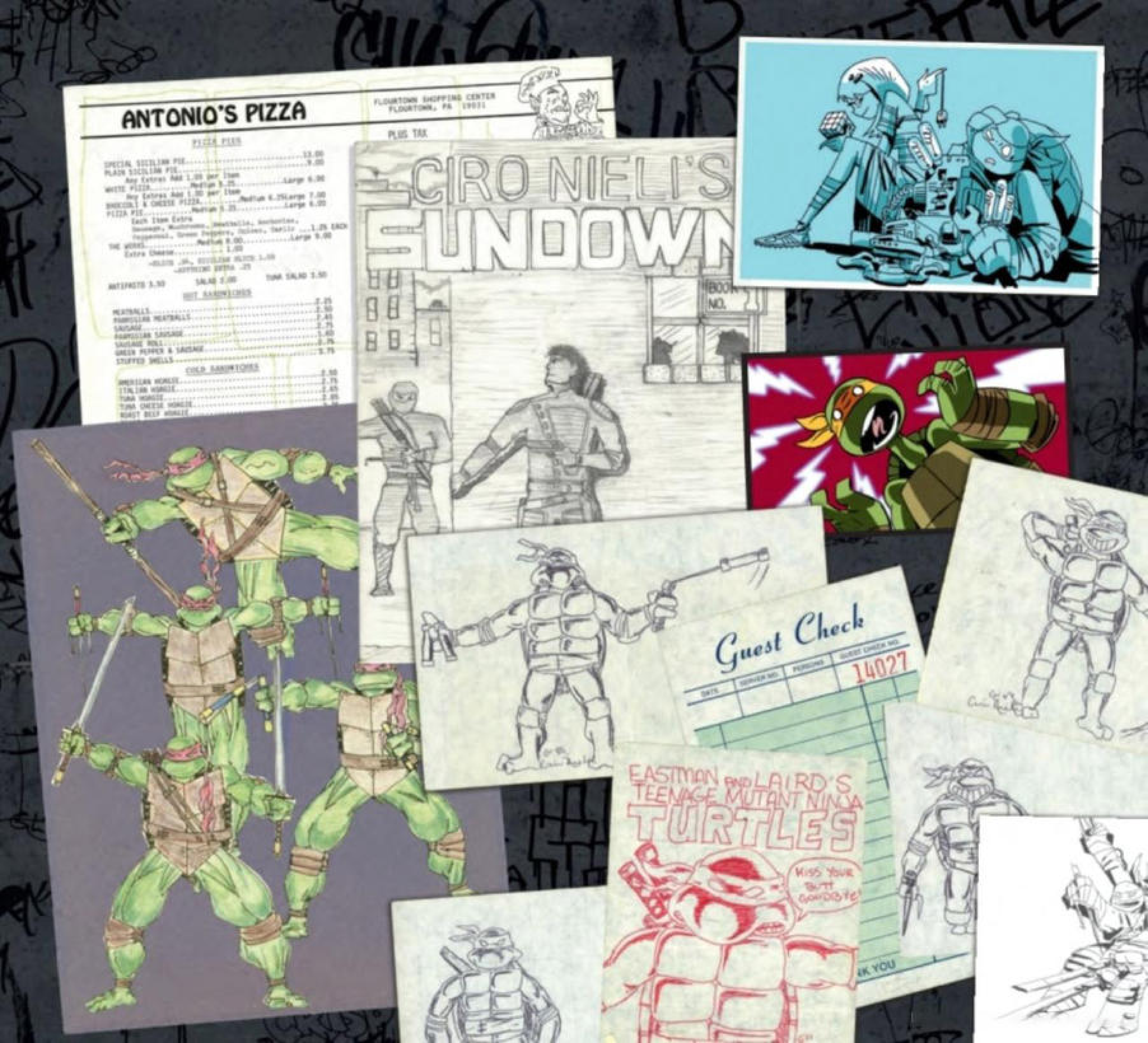
I know it takes an army to produce a show like this, five incredible seasons of what us fans refer to as the groundbreaking "2012 series"—and I want to make sure all those talented artisans, from the writers and artists, to the directors and producers, the BRILLIANT voices that brought these stories to life, and even the staffers and interns, are fully and completely acknowledged here . . .

. . . but from my chair, it all started with a guy named Ciro.

Having watched this series become its own highwater benchmark within the *TMNT*'s incredible thirty-five-year-old history is the stuff of dreams. Much like two young men that hatched an insane idea from a living room in Dover, New Hampshire, I wonder if a kid doodling the Turtles in a pizza parlor in Pennsylvania could have ever imagined one of the *TMNT* "creators" would be writing an introduction to HIS book? I could not be more PROUD in doing so—nor more honored by your friendship.

Cowabunga my friend.

Kevin Eastman
San Diego, 2018



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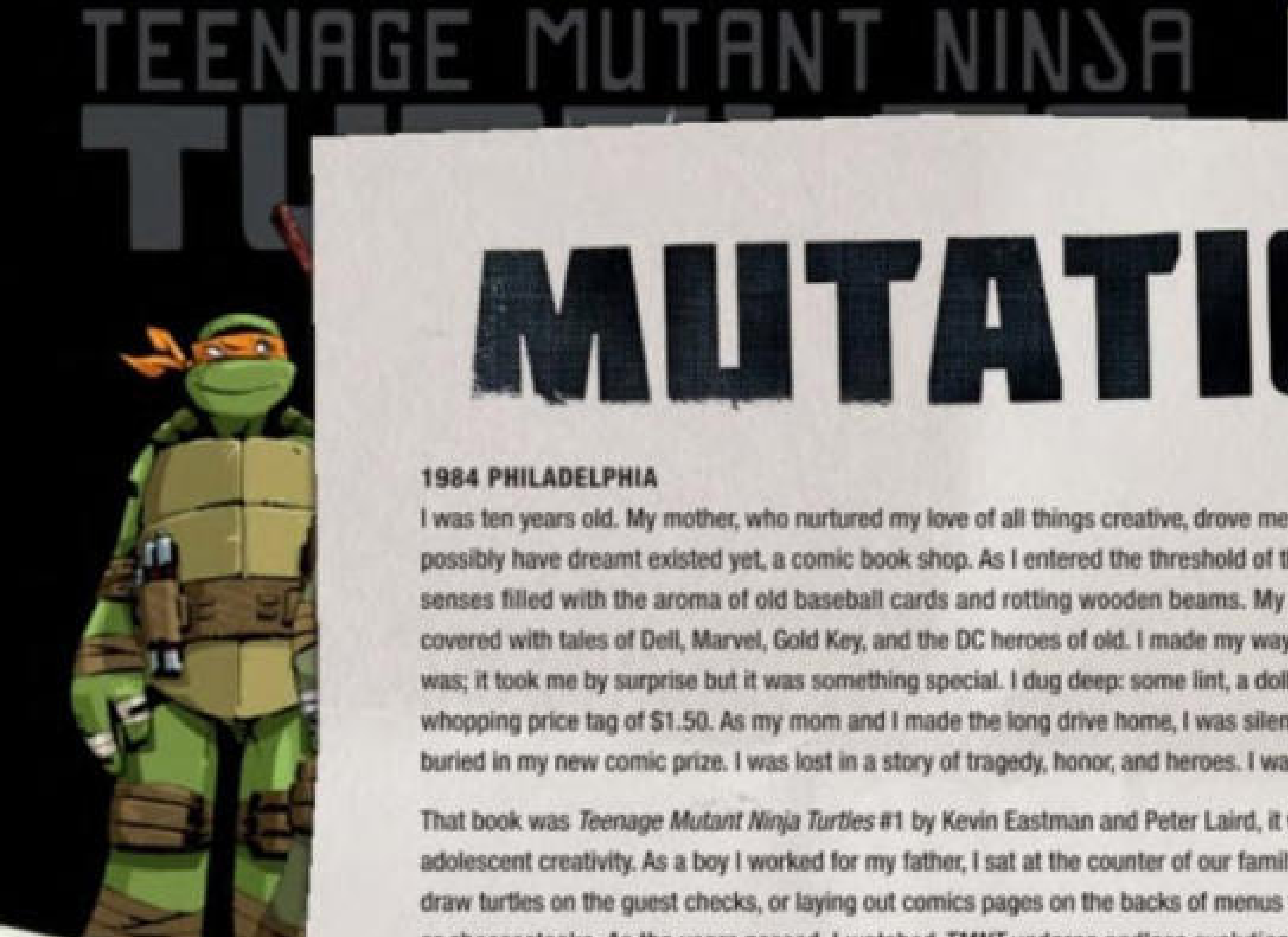
PLUS TAX

CIRO NIELI'S
SUNDOWN
BOOK
NO.
Guest Check
14027
THANK YOU
EASTMAN AND LAIRD'S
TEENAGE MUTANT NINJA
TURTLES
KISS YOUR BUTT GOODBYE!



MUTATIONS

1984 PHILADELPHIA

I was ten years old. My mother, who nurtured my love of all things creative, drove me out of the way to a place I couldn't possibly have dreamt existed yet, a comic book shop. As I entered the threshold of the converted bungalow shack, my senses filled with the aroma of old baseball cards and rotting wooden beams. My eyes scanned the corkboard walls, covered with tales of Dell, Marvel, Gold Key, and the DC heroes of old. I made my way to the new arrivals rack and there it was; it took me by surprise but it was something special. I dug deep: some lint, a dollar bill, and a few quarters covered the whopping price tag of $1.50. As my mom and I made the long drive home, I was silent, unaware of the miles or time, face buried in my new comic prize. I was lost in a story of tragedy, honor, and heroes. I was home.

That book was *Teenage Mutant Ninja Turtles* #1 by Kevin Eastman and Peter Laird, it would become the foundation of my adolescent creativity. As a boy I worked for my father, I sat at the counter of our family pizza shop for years. I preferred to draw turtles on the guest checks, or laying out comics pages on the backs of menus to filling sodas and making the hoagies or cheesesteaks. As the years passed, I watched *TMNT* undergo endless evolutions: a runaway hit cartoon, the all-time top-selling toy line, cereal, a beautiful Henson movie, rock-and-roll concerts, a female turtle . . . there was no end! I would always miss the simplicity of Kevin and Peter's Mirage Studio–era *Turtles*.

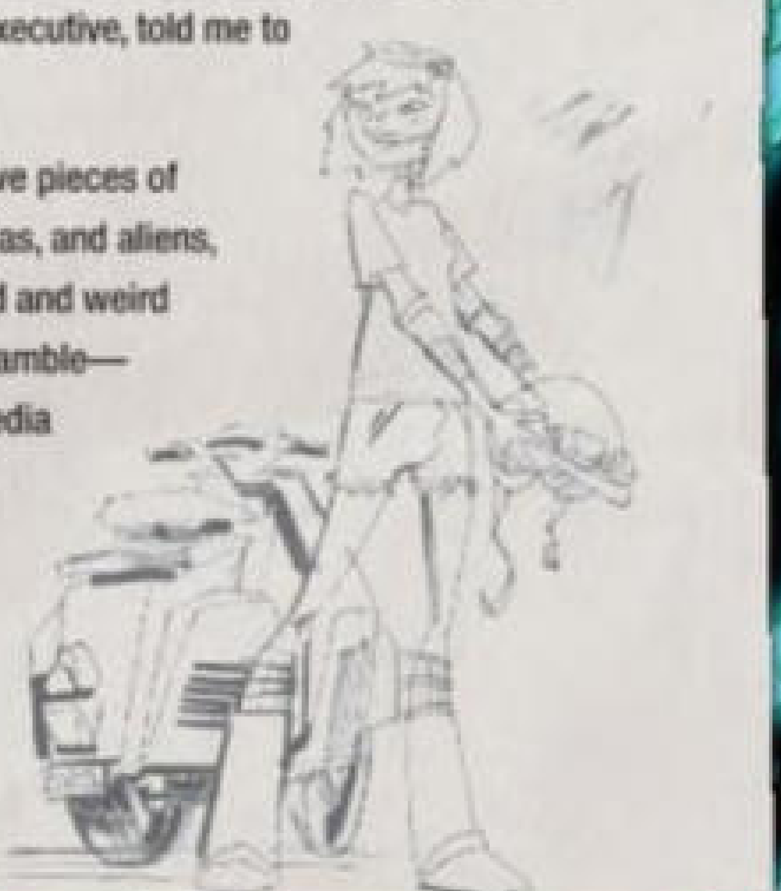
2009 LOS ANGELES

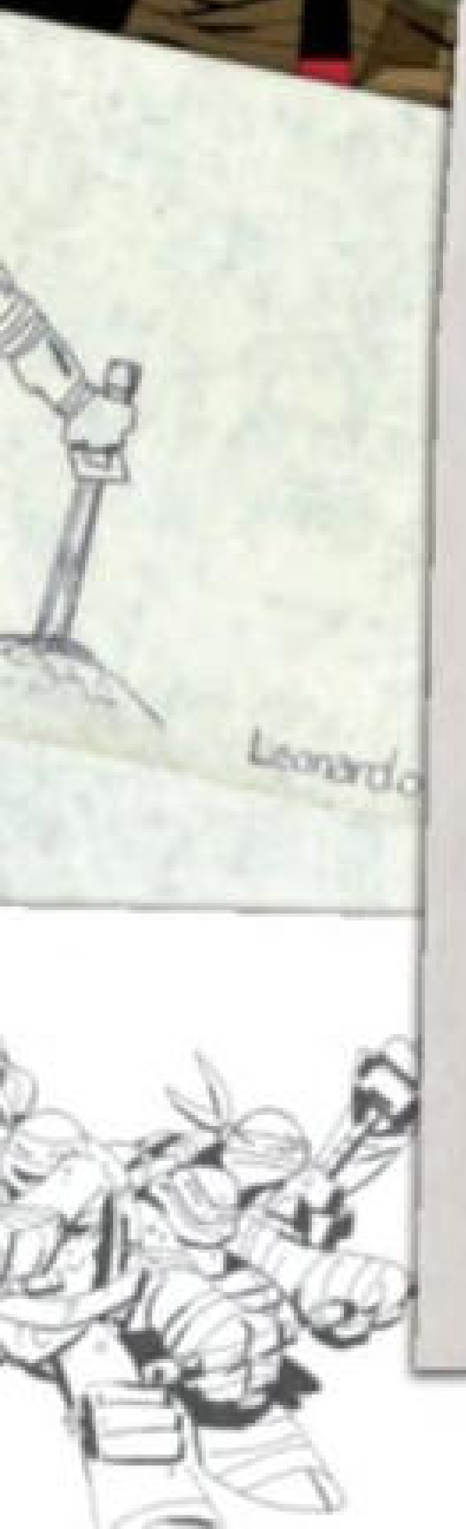
I had been working for some time in animation, but dealing with the spandex-clad adventures of the big properties had run its course. I was going through a difficult personal time and desperately needed something inspiring, something familiar. Reading that *TMNT* was acquired by Nickelodeon, I would walk into their offices and tell them that I was, "the guy for the job"! My arrogance was met with challenge. Birk Rawlings, the head development executive, told me to come back when I could prove that I was . . . "the guy."

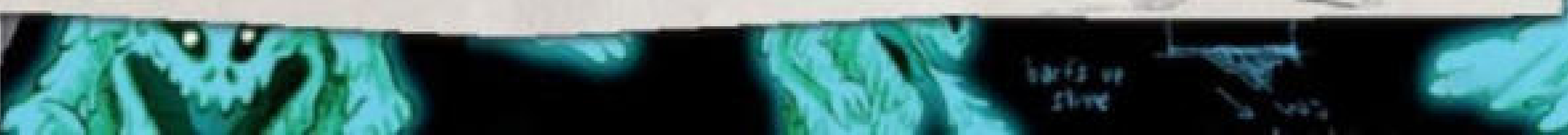
It was the week just before Halloween. I returned to the Nickelodeon offices with five pieces of color art, printed on giant boards. The art depicted the Turtles fighting monsters, ninjas, and aliens, as well as lair shenanigans with April O'Neil. My pitch was simple: turtle brotherhood and weird characters in a dangerous world having fun. The simplicity struck a chord, and my gamble—to be true to Kevin and Peter's original vision—had paid off. In the then-existing media environment of reinvention, the simplicity of "camaraderie" had been the answer.

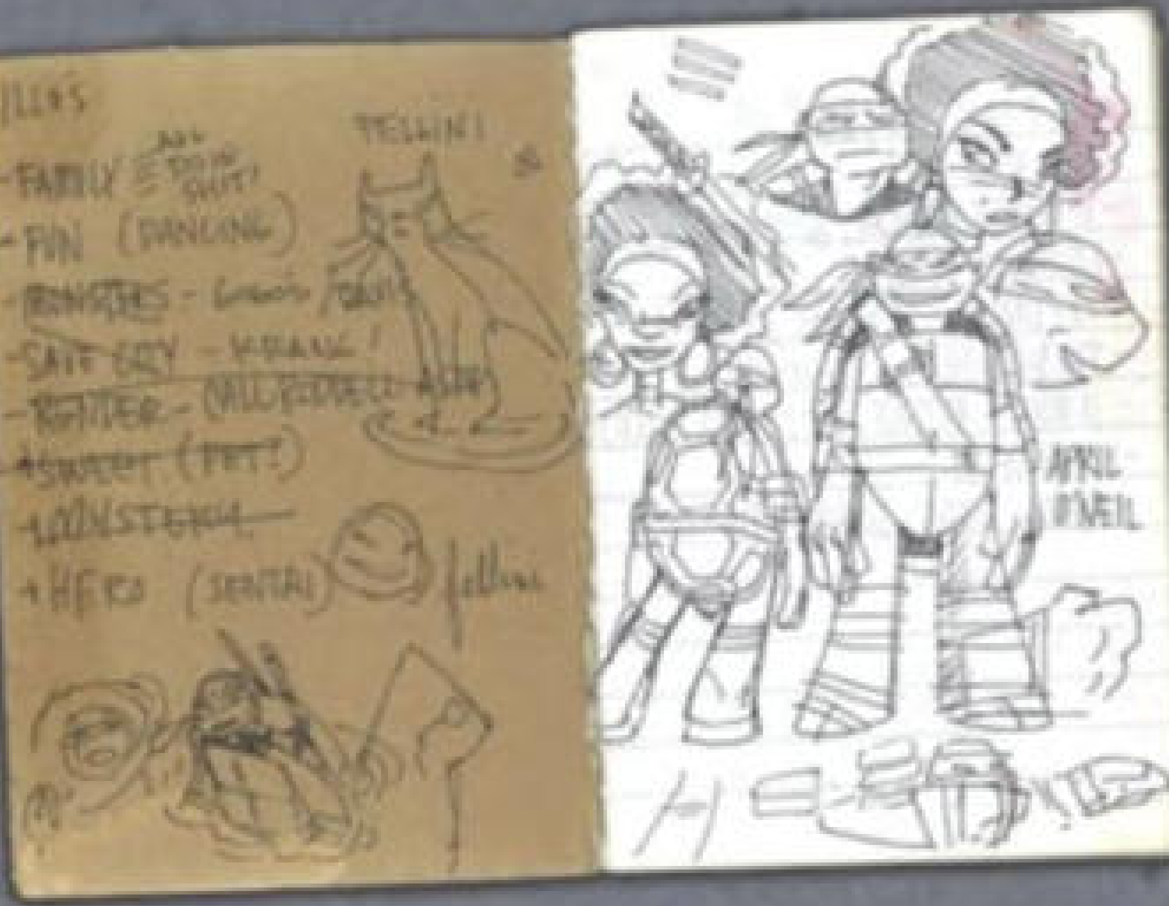
The *TMNT* story I had always yearned for would be told.

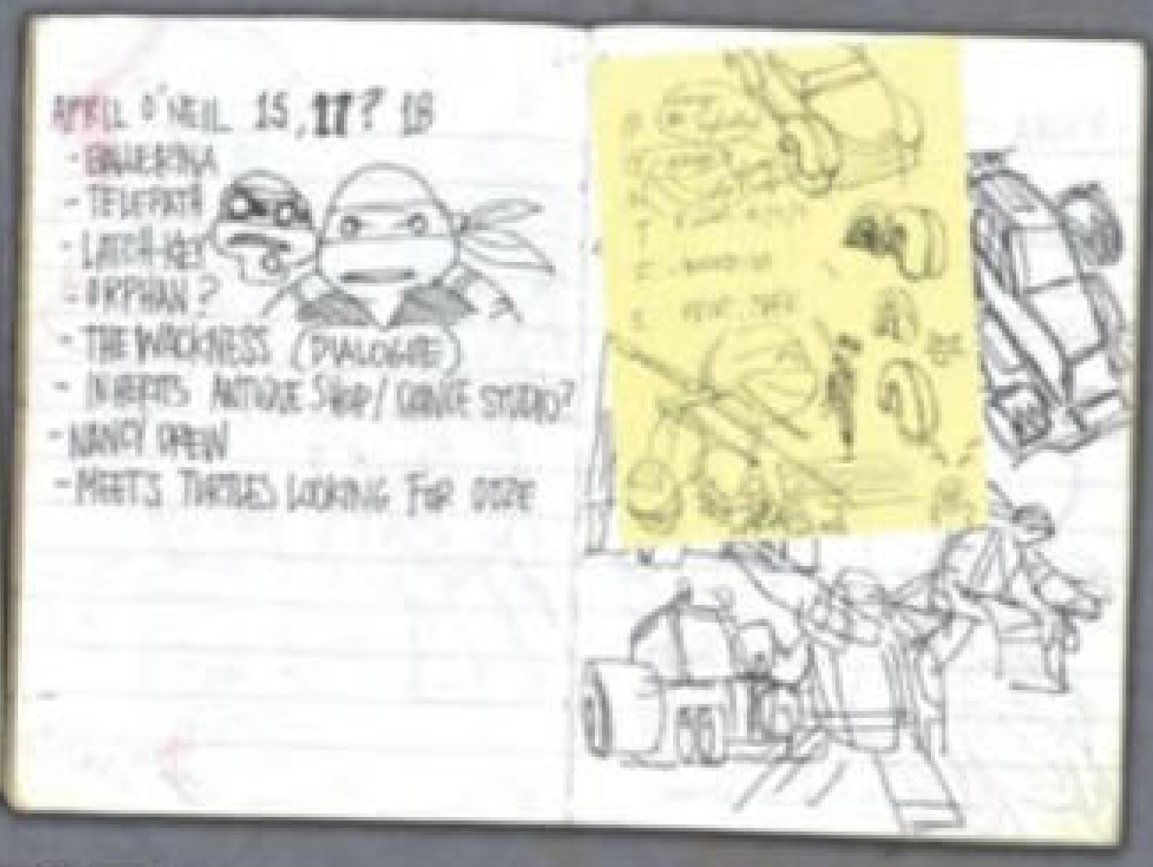
Then the work began . . .

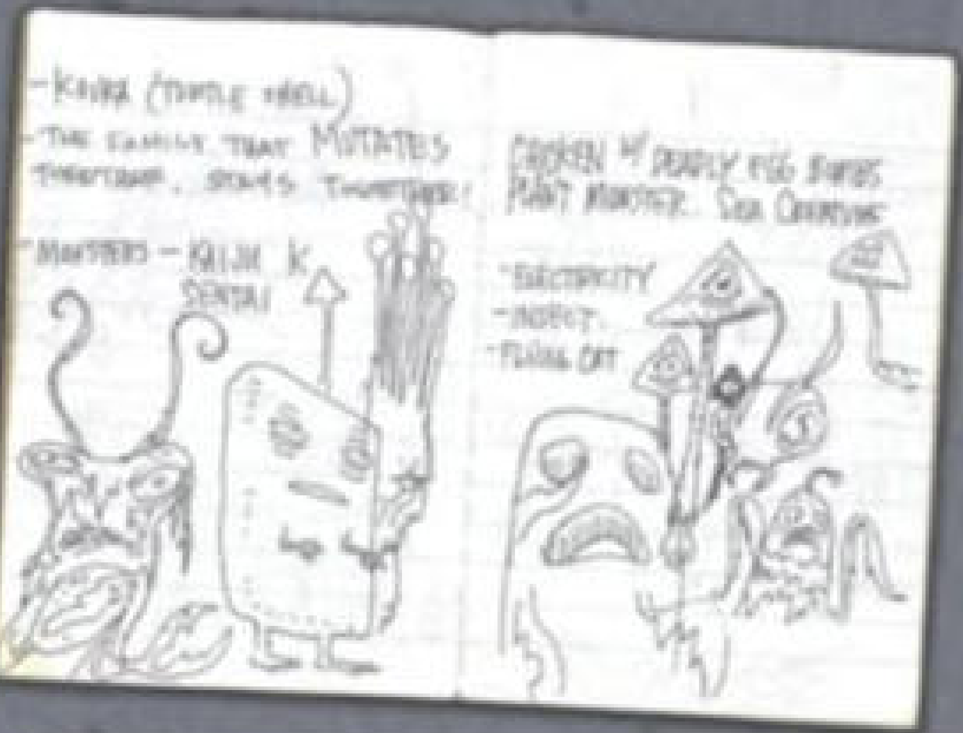


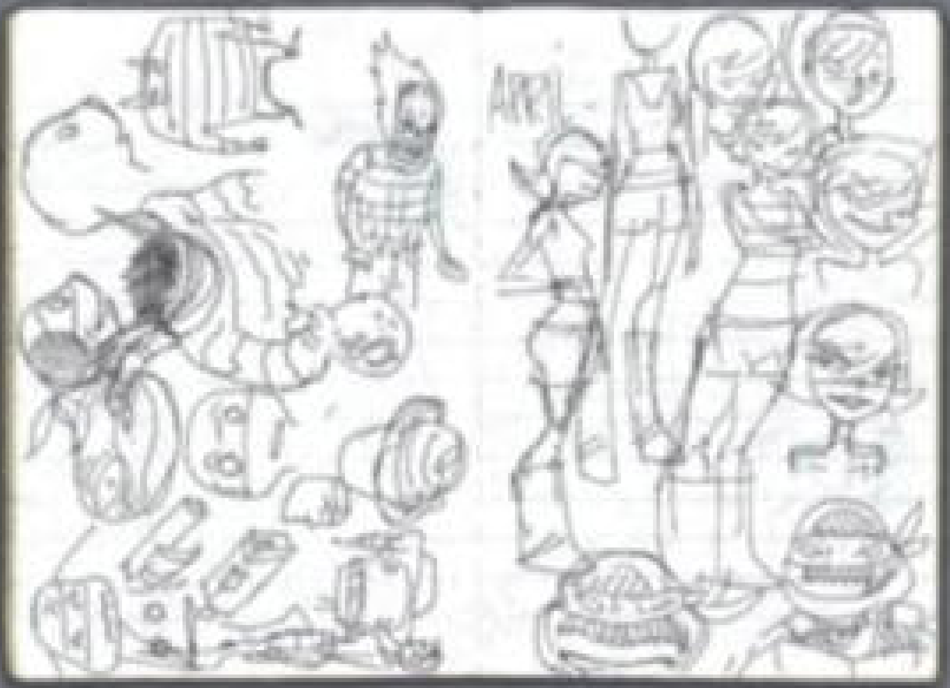


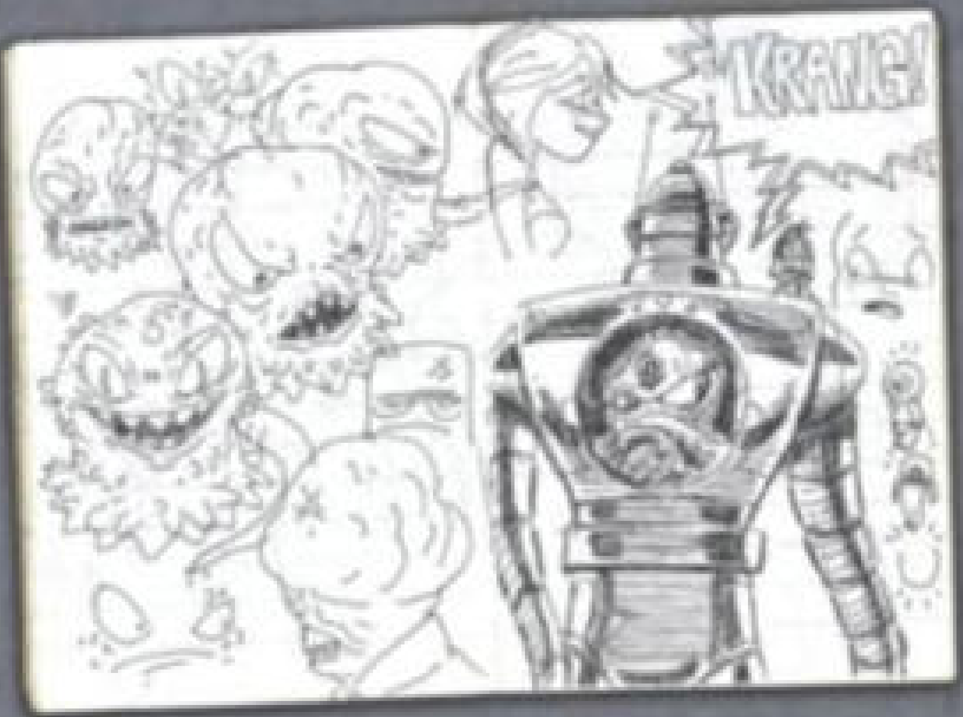


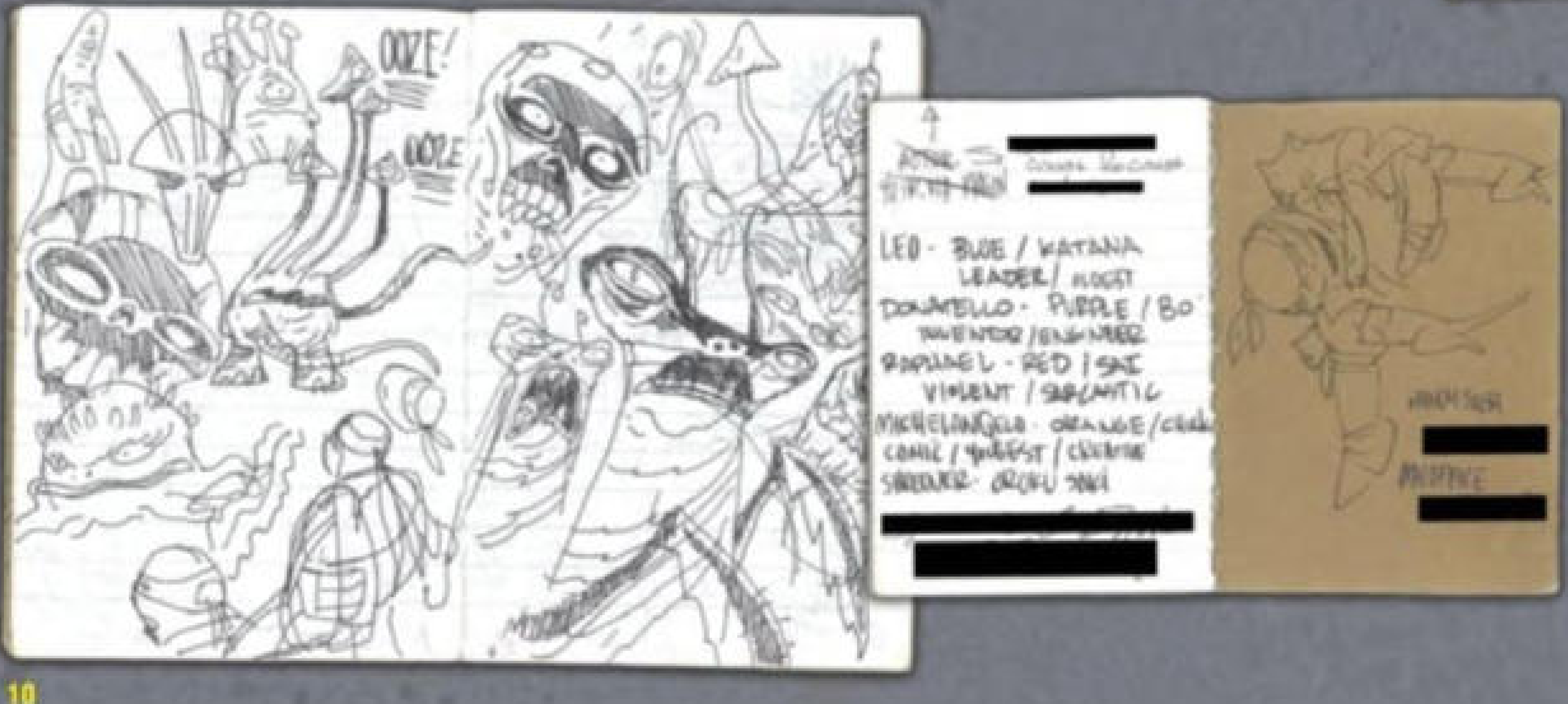

IDEAS
-FAMILY
-FUN (DANCING)
-MONSTERS
-SAFE CITY
-HERO (SENTAI)
TELLINI
fellini
APRIL O'NEIL


APRIL O'NEIL 15, 17? 16
-BALLERINA
-TELEPATH
-LATCH-KEY
-ORPHAN?
-THE WACKINESS (DIALOGUE)
-INHERITS ANTIQUE SHOP / DANCE STUDIO?
-NANCY DREW
-MEETS TURTLES LOOKING FOR OOZE


-KRAAG (TURTLE SHELL)
-THE FAMILY THAT MUTATES TOGETHER, STAYS TOGETHER!
-MONSTERS - KAIJU & SENTAI
-ELECTRICITY
-INSECT
-FLYING CAT

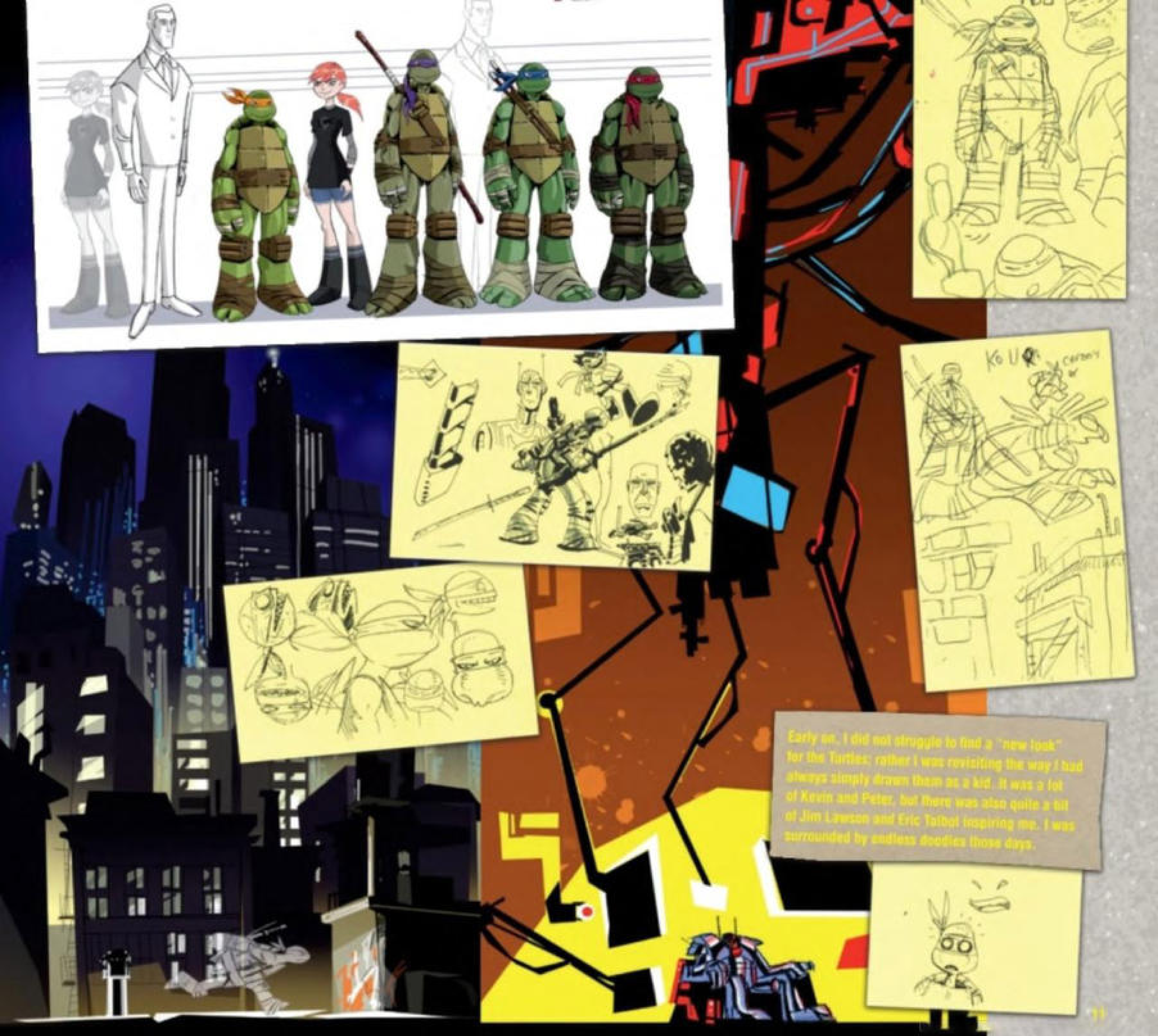




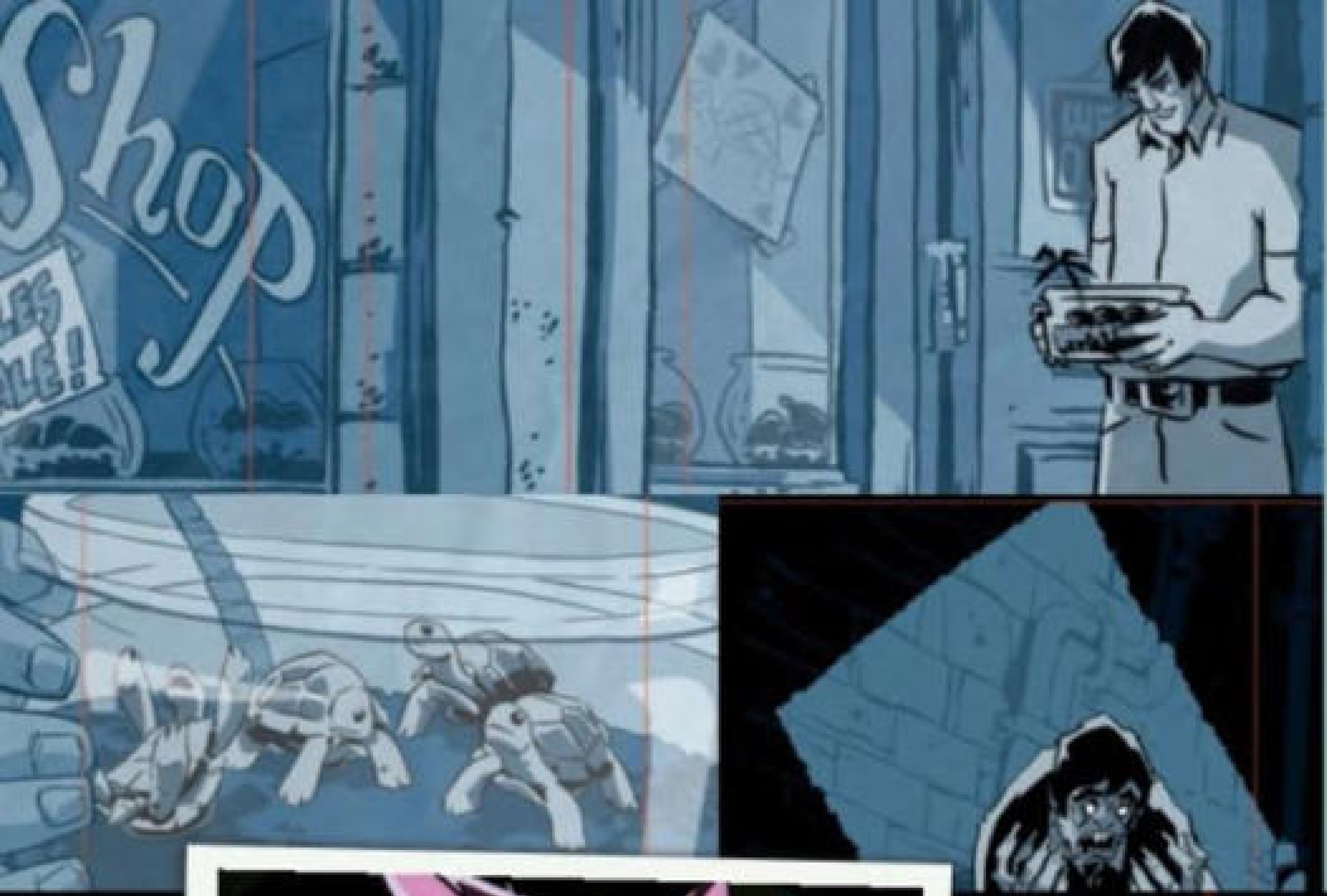

OOZE!
OOZE
[redacted]
[redacted]
LEO - BLUE / KATANA
LEADER / ROBOT
DONATELLO - PURPLE / BO
INVENTOR / ENGINEER
RAPHAEL - RED / SAI
VIOLENT / SARCASTIC
MICHELANGELO - ORANGE / CHUCKS
COMIC / GOOFIEST / CREATIVE
SHREDDER - OROKU SAKI
[redacted]
[redacted]
[redacted]
[redacted]

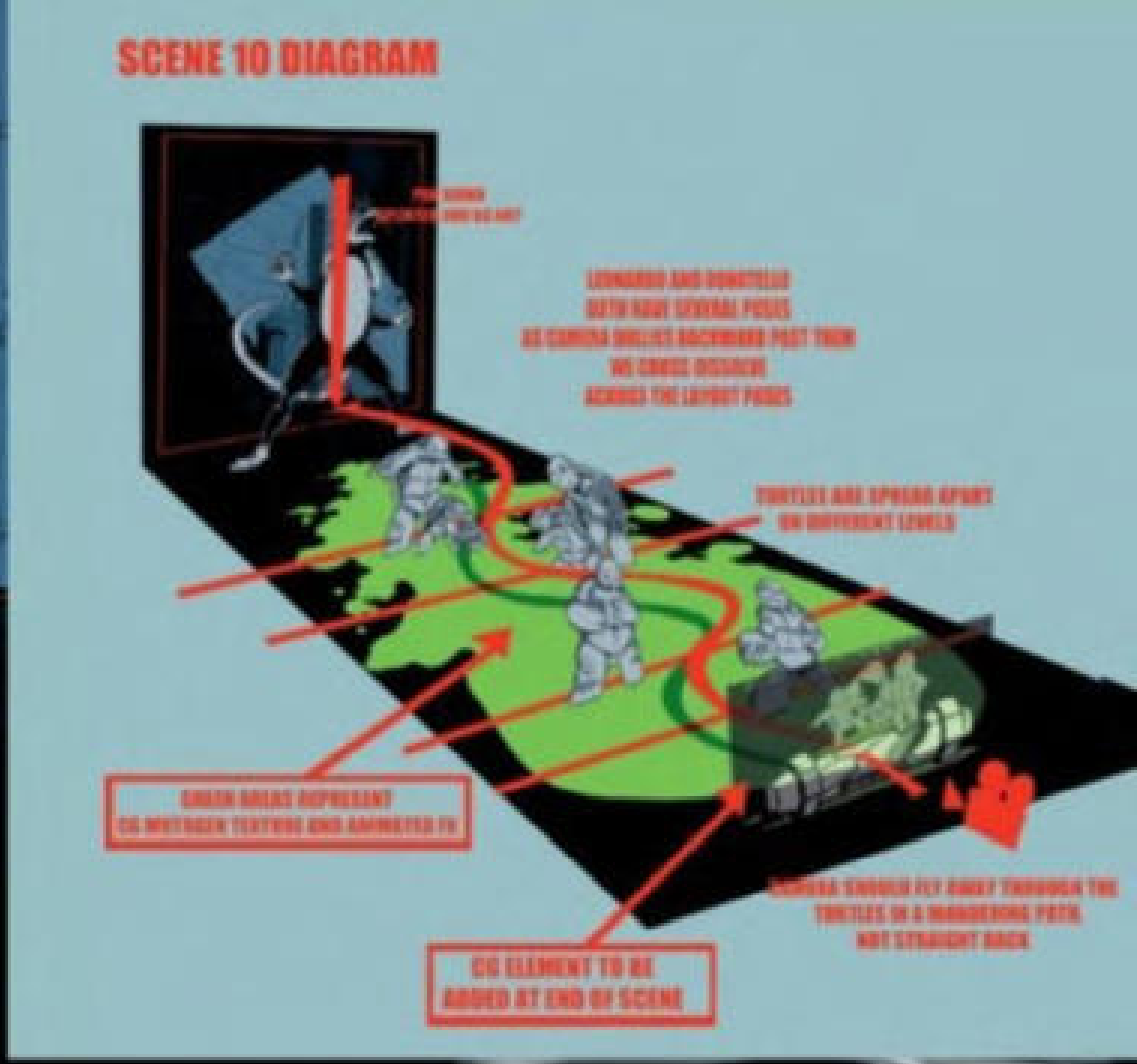
MAGIC BOOK

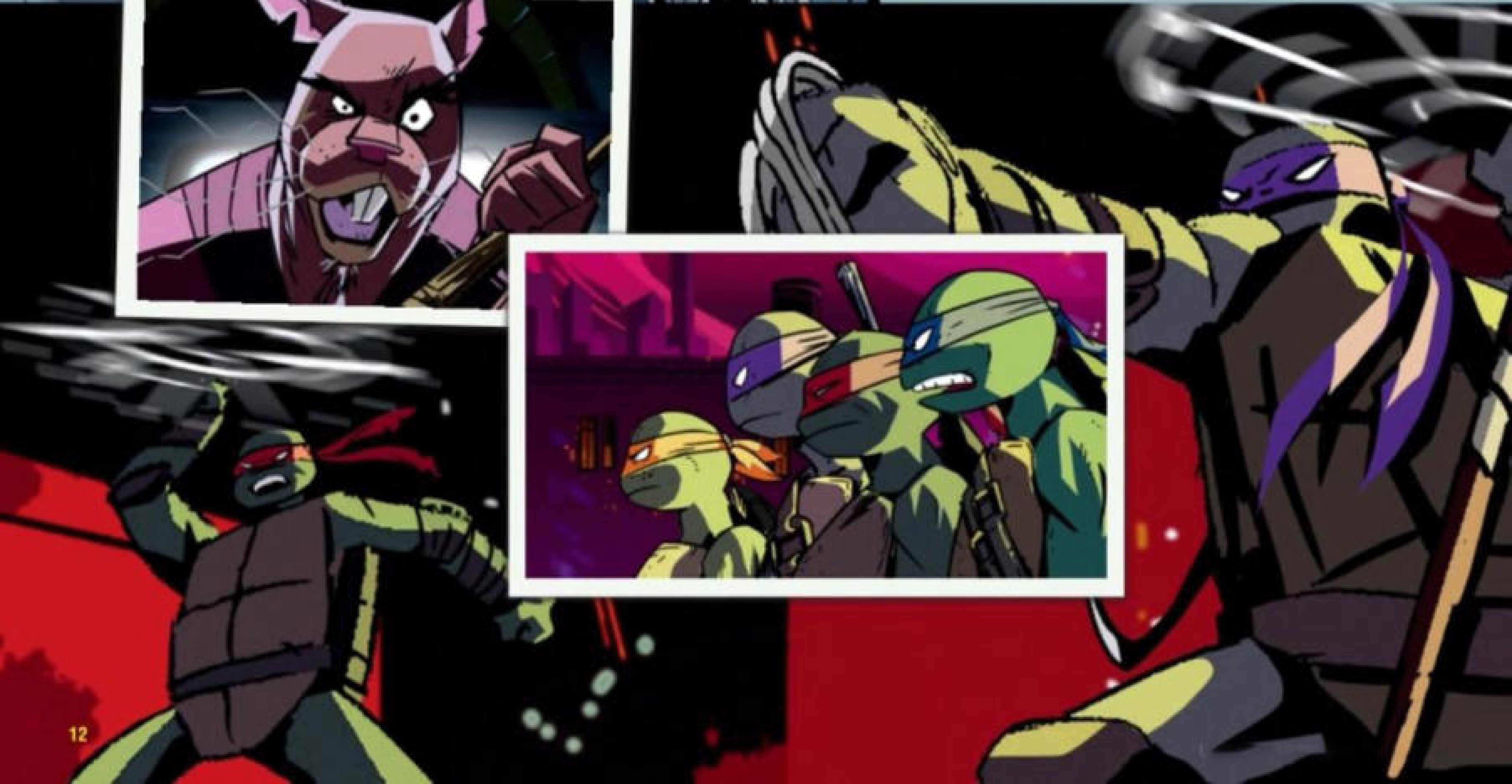
In the weeks leading up to my formal pitch at Nickelodeon, I carried a tiny book in my back pocket. Anywhere and anytime I would jot ideas that were crucial to the DNA of this version of the *TMNT*, formulating early designs that I would eventually polish for my official presentation. Food stains were a bonus.

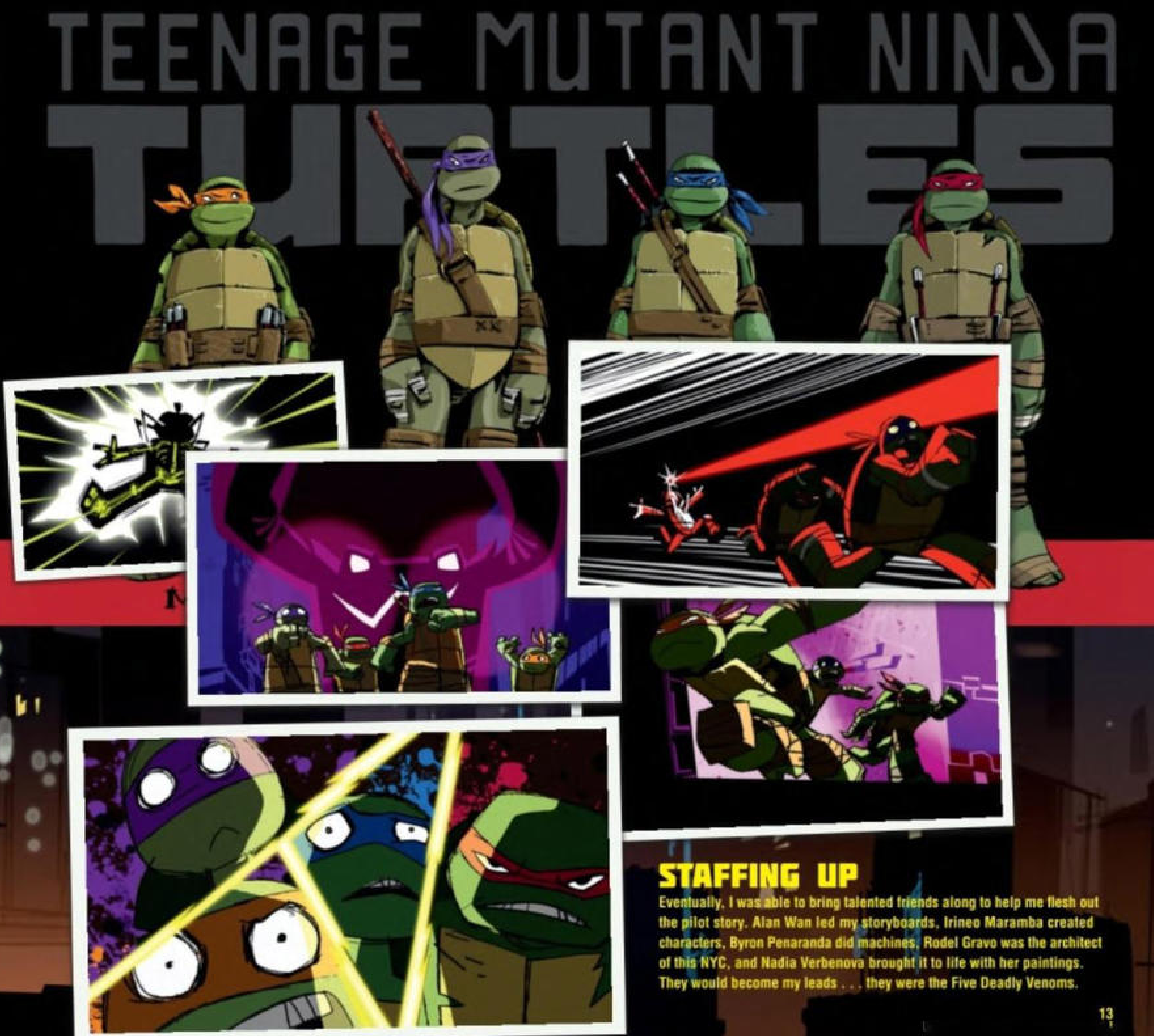


Early on, I did not struggle to find a "new look" for the Turtles: rather I was revisiting the way I had always simply drawn them as a kid. It was a lot of Kevin and Peter, but there was also quite a bit of Jim Lawson and Eric Talbot inspiring me. I was surrounded by endless doodles those days.


Shop


SCENE 10 DIAGRAM
LEONARDO AND DONATELLO BOTH HAVE SEVERAL POSES AS CAMERA DOLLIES BACKWARD PAST THEM WE CROSS DISSOLVE ACROSS THE LAYOUT POSES
TURTLES ARE SPREAD APART ON DIFFERENT LEVELS
GREEN AREAS REPRESENT CG MUTAGEN TEXTURE AND ANIMATED FX
CAMERA SHOULD FLY AWAY THROUGH THE TURTLES IN A WANDERING PATH, NOT STRAIGHT BACK
CG ELEMENT TO BE ADDED AT END OF SCENE

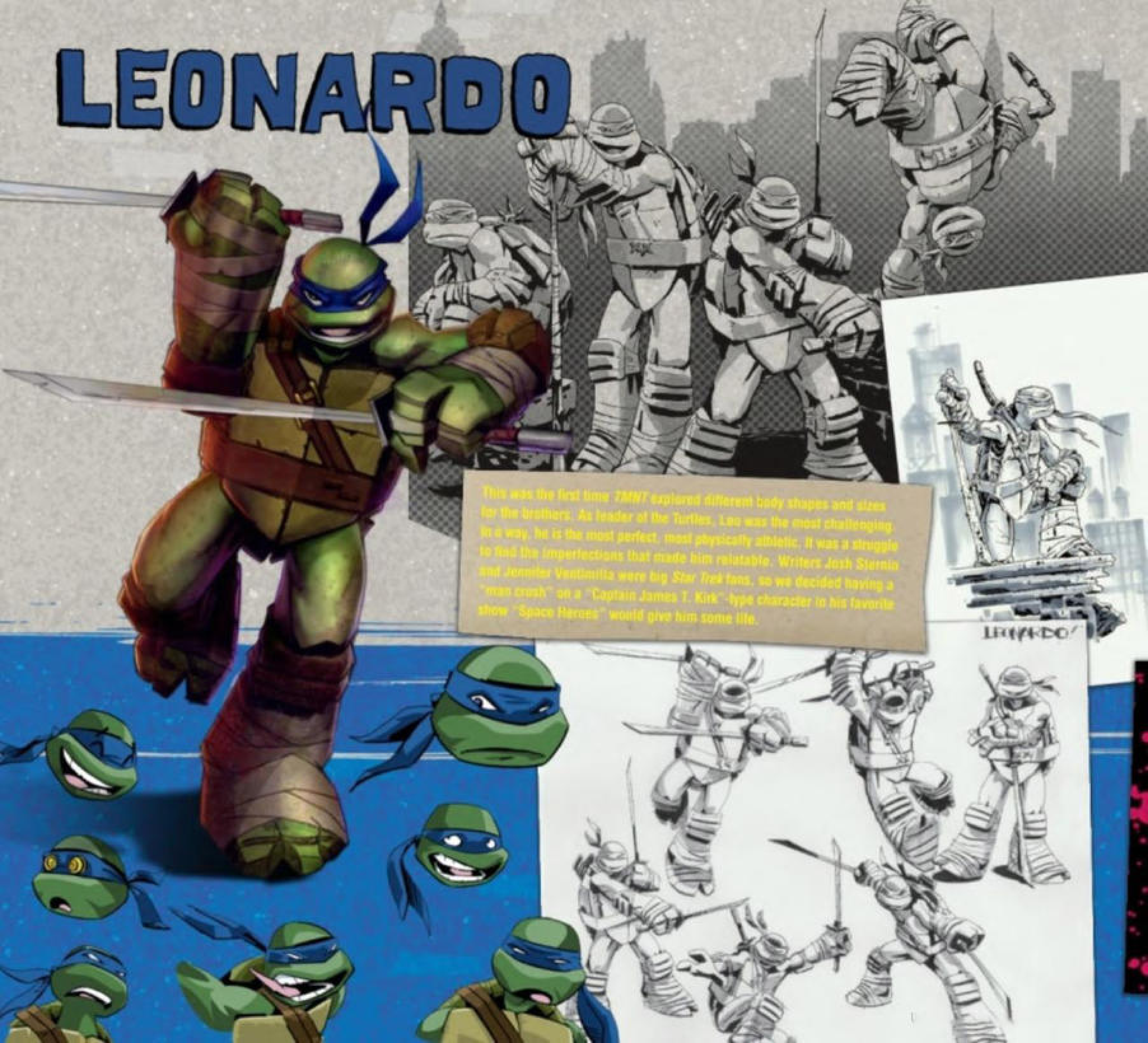




STAFFING UP

Eventually, I was able to bring talented friends along to help me flesh out the pilot story. Alan Wan led my storyboards, Irineo Maramba created characters, Byron Penaranda did machines, Rodel Gravo was the architect of this NYC, and Nadia Verbenova brought it to life with her paintings. They would become my leads . . . they were the Five Deadly Venoms.

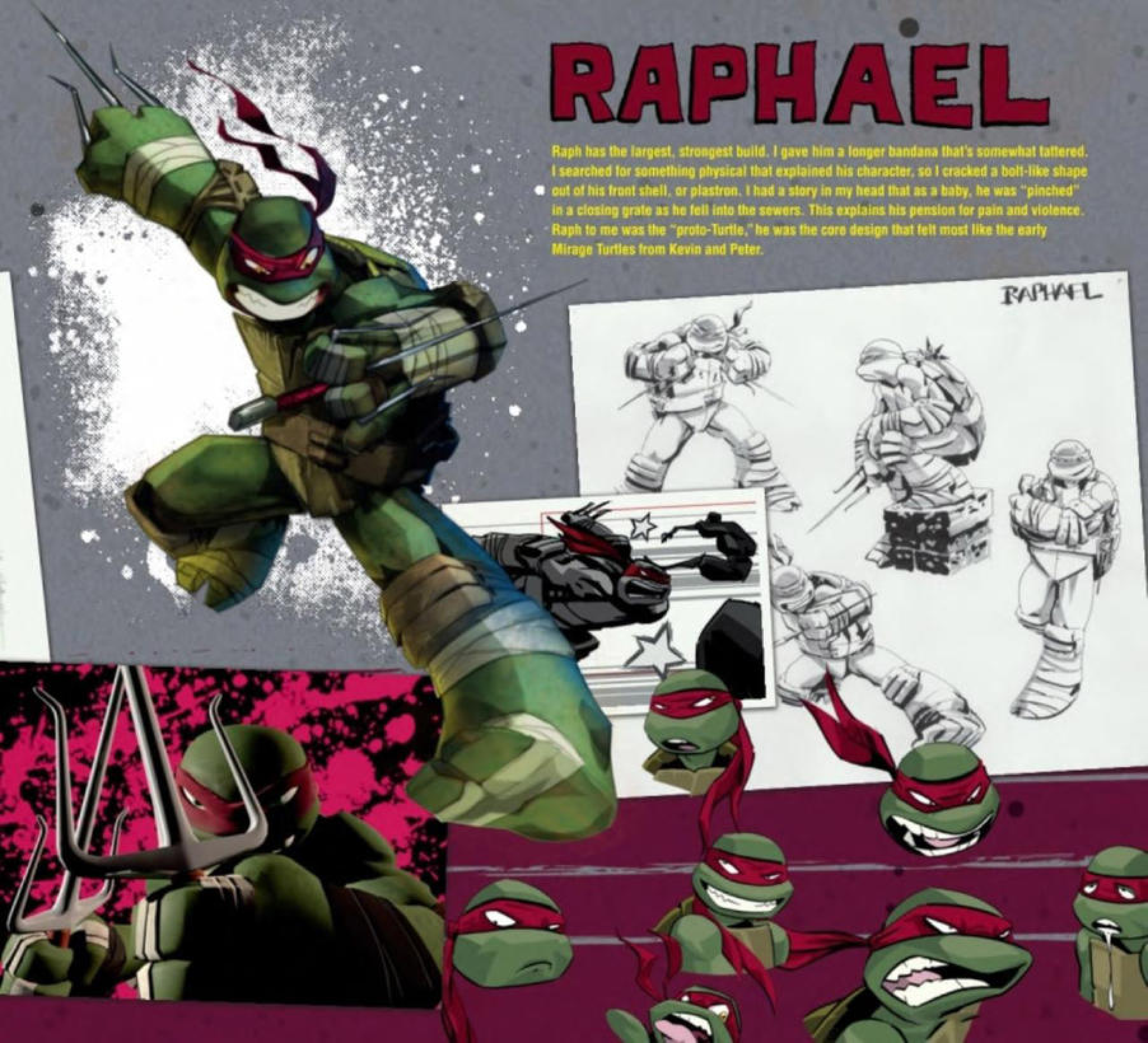
LEONARDO



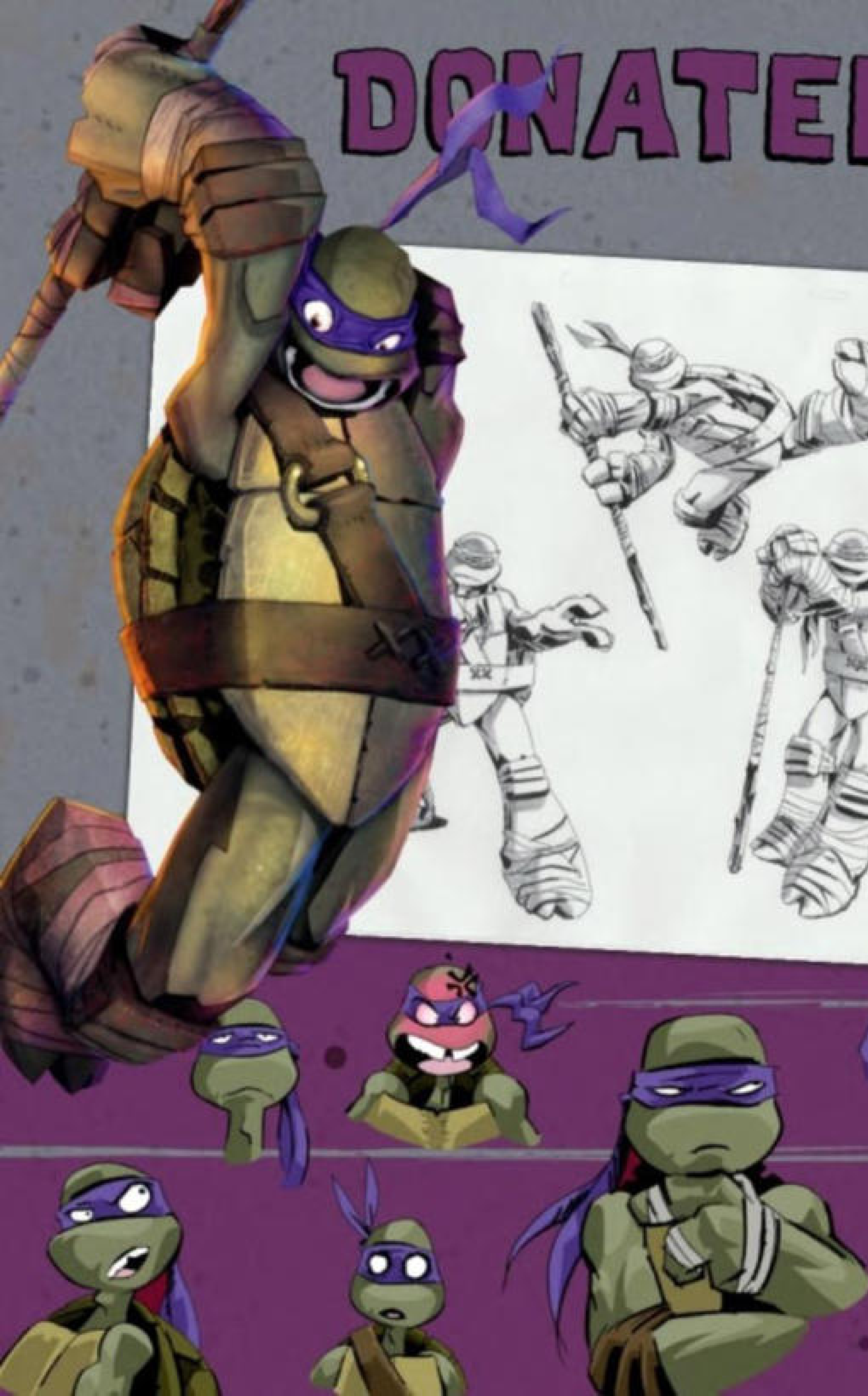
This was the first time *TMNT* explored different body shapes and sizes for the brothers. As leader of the Turtles, Leo was the most challenging. In a way, he is the most perfect, most physically athletic. It was a struggle to find the imperfections that made him relatable. Writers Josh Sternin and Jennifer Ventimilia were big *Star Trek* fans, so we decided having a "man crush" on a "Captain James T. Kirk"-type character in his favorite show "Space Heroes" would give him some life.

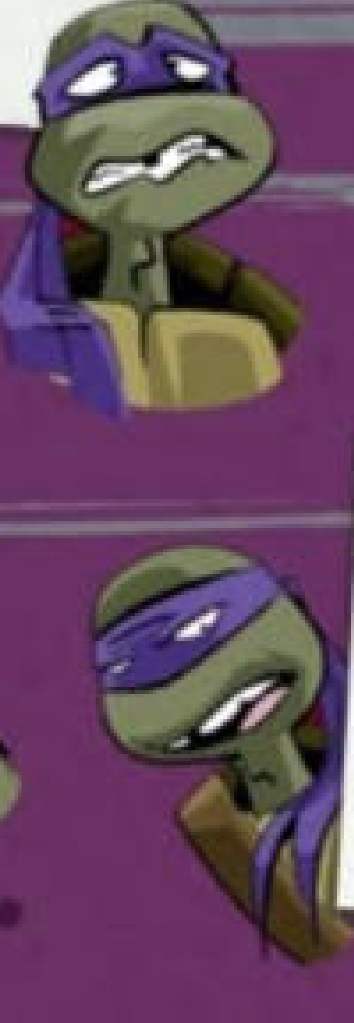
RAPHAEL

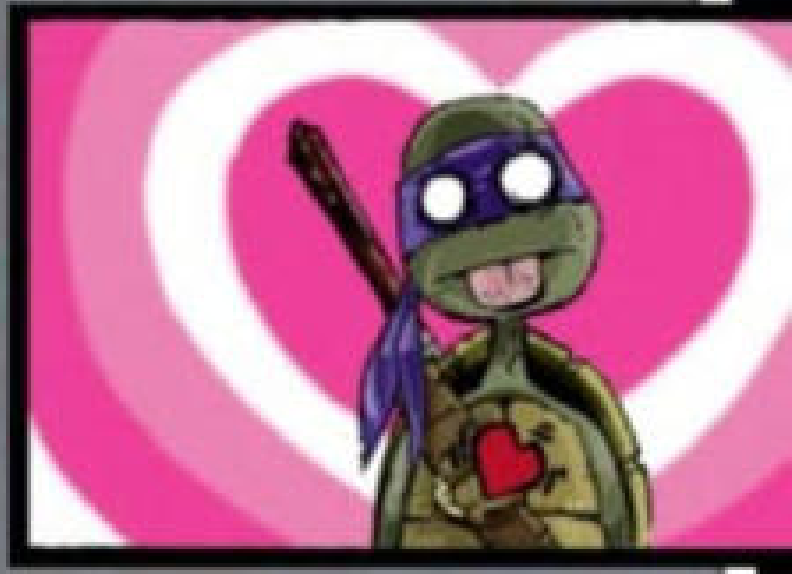
Raph has the largest, strongest build. I gave him a longer bandana that's somewhat tattered. I searched for something physical that explained his character, so I cracked a bolt-like shape out of his front shell, or plastron. I had a story in my head that as a baby, he was "pinched" in a closing grate as he fell into the sewers. This explains his pension for pain and violence. Raph to me was the "proto-Turtle," he was the core design that felt most like the early Mirage Turtles from Kevin and Peter.



DONATELLO

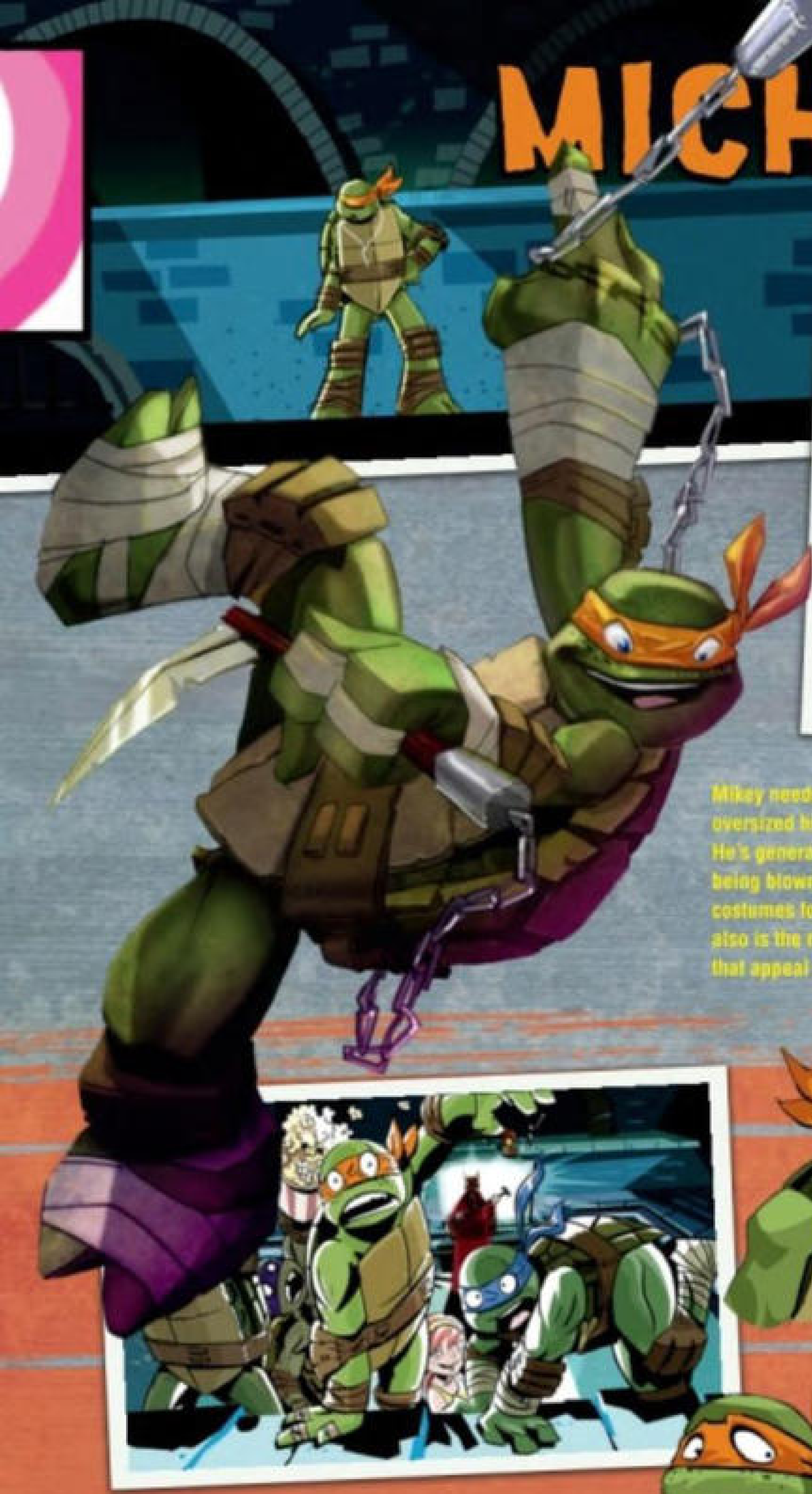


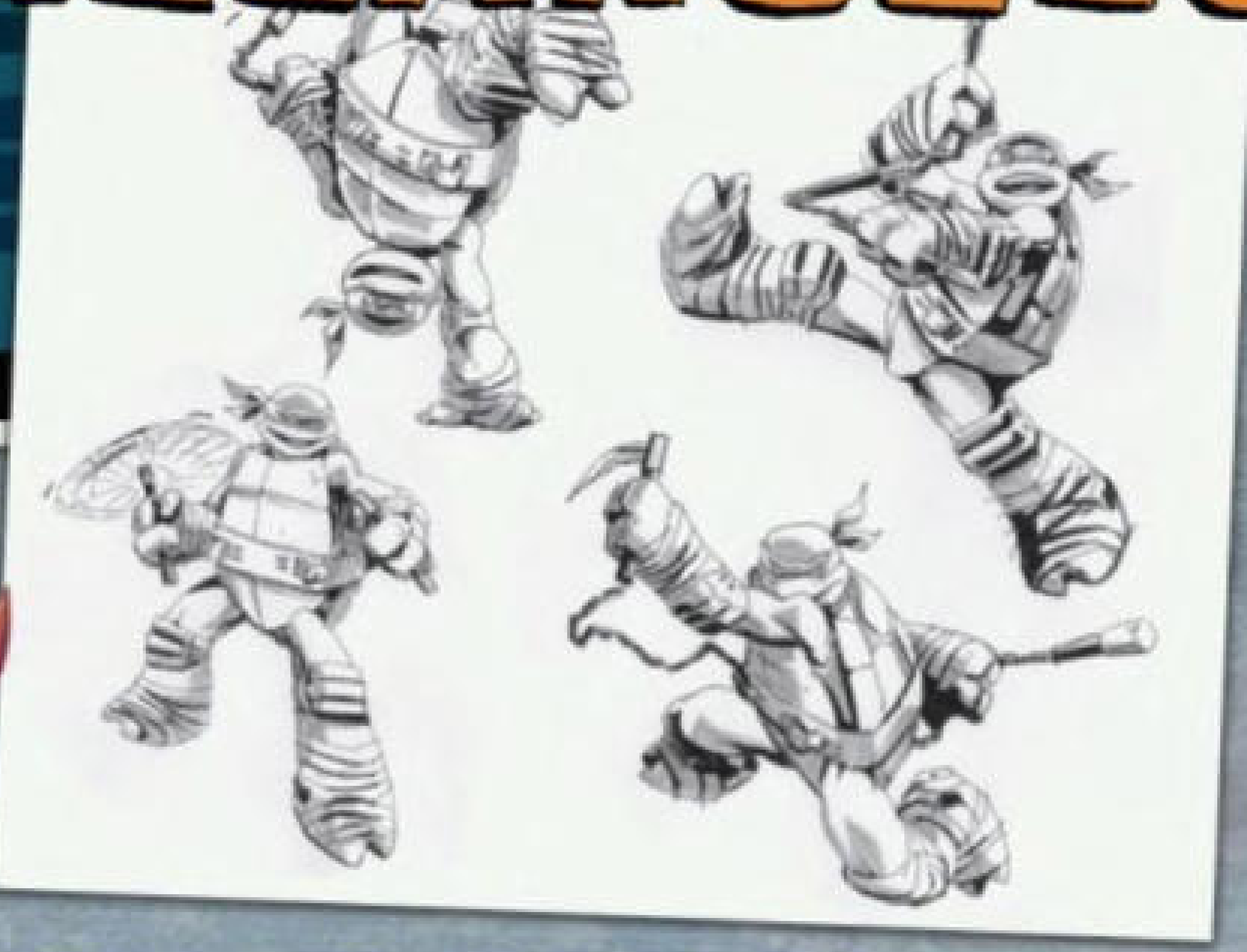




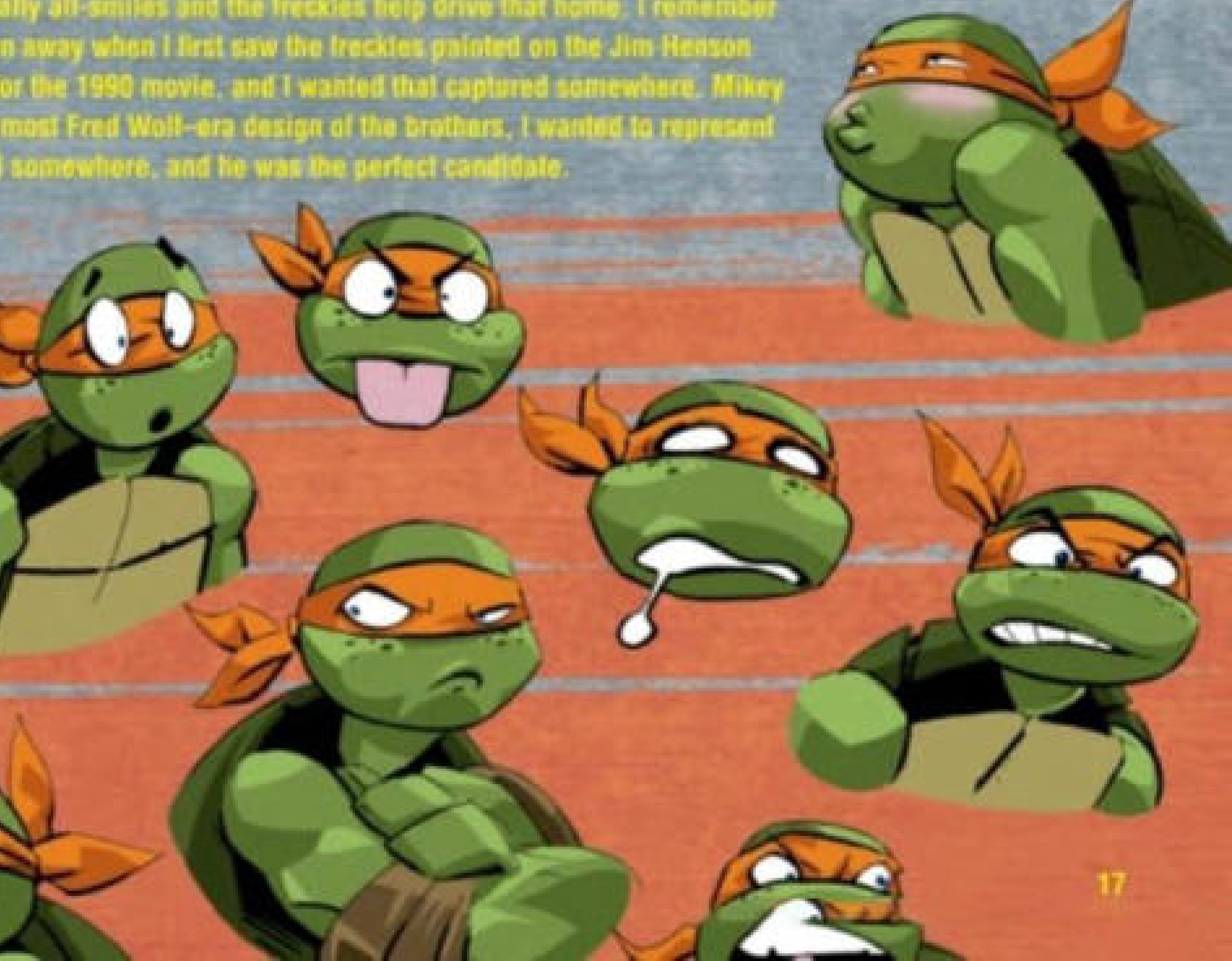
Donnie was the evolution of a "brainy" character I had created for an original show I was developing just before I began my work on *TMNT*. Like that character, he's tall, lanky, and has a neck made for craning into his inventions. He was born with gap teeth, a sign of intelligence and creativity. Early on, his egg-shaped head made him look similar to Bugs Bunny. The Termite Terrace artists and the *Looney Tunes* were a huge inspiration to me as a young animator.

MICHELANGELO



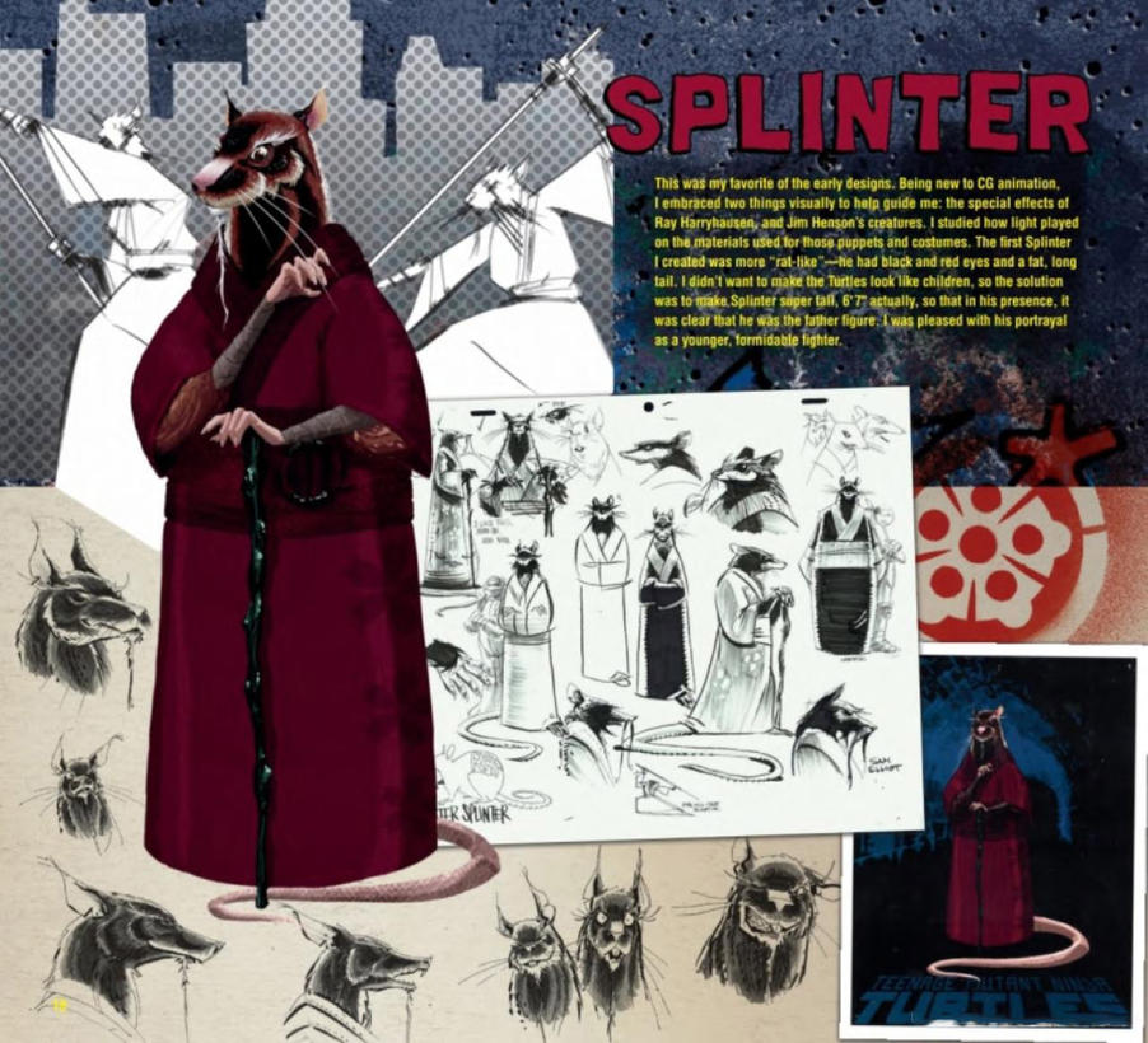


Mikey needed to be the youngest brother, so I made him the shortest and oversized his shell to create a sense that he still needed to "grow into it." He's generally all-smiles and the freckles help drive that home. I remember being blown away when I first saw the freckles painted on the Jim Henson costumes for the 1990 movie, and I wanted that captured somewhere. Mikey also is the most Fred Wolf–era design of the brothers. I wanted to represent that appeal somewhere, and he was the perfect candidate.



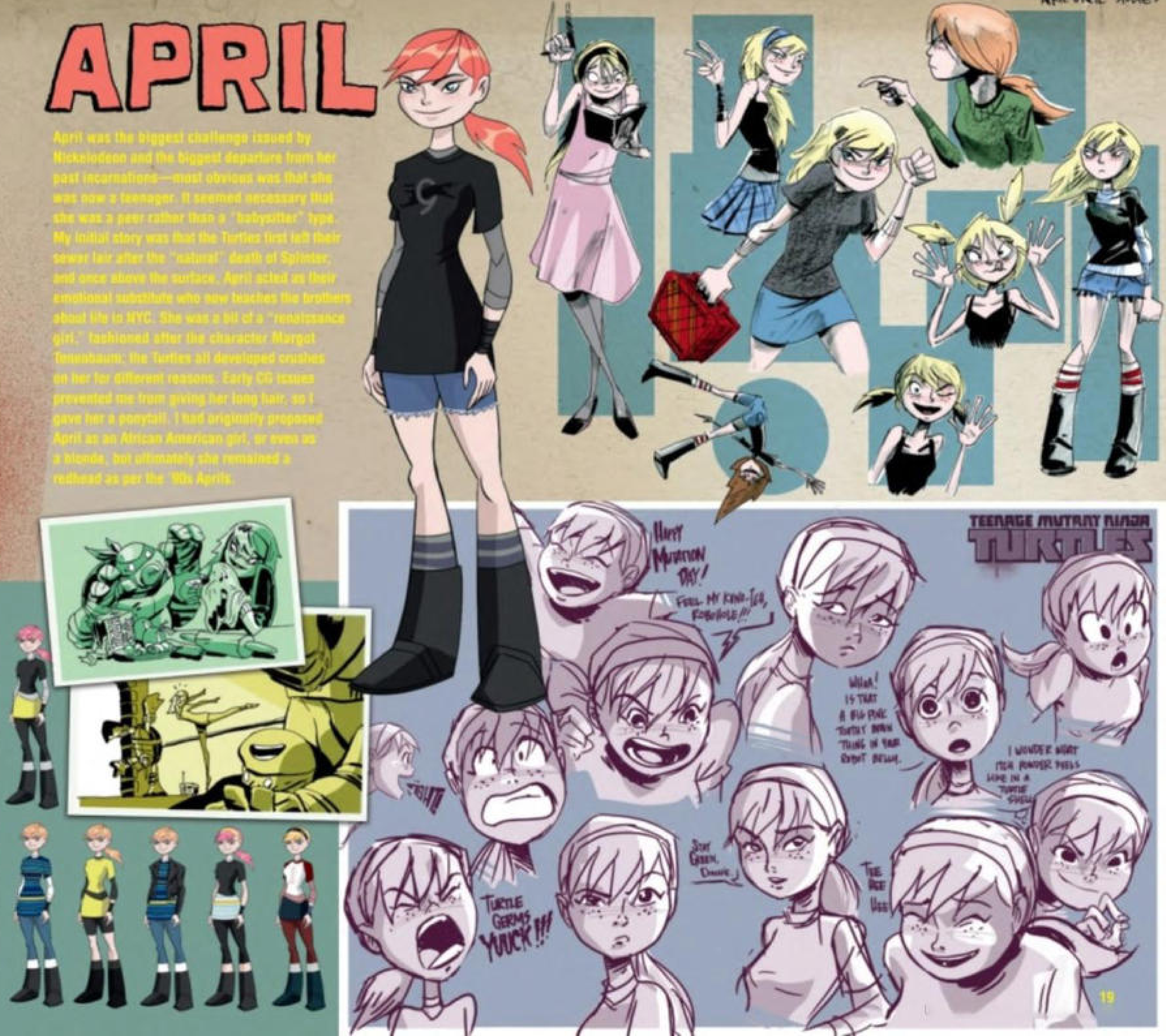
SPLINTER

This was my favorite of the early designs. Being new to CG animation, I embraced two things visually to help guide me: the special effects of Ray Harryhausen, and Jim Henson's creatures. I studied how light played on the materials used for those puppets and costumes. The first Splinter I created was more "rat-like"—he had black and red eyes and a fat, long tail. I didn't want to make the Turtles look like children, so the solution was to make Splinter super tall, 6'7" actually, so that in his presence, it was clear that he was the father figure. I was pleased with his portrayal as a younger, formidable fighter.



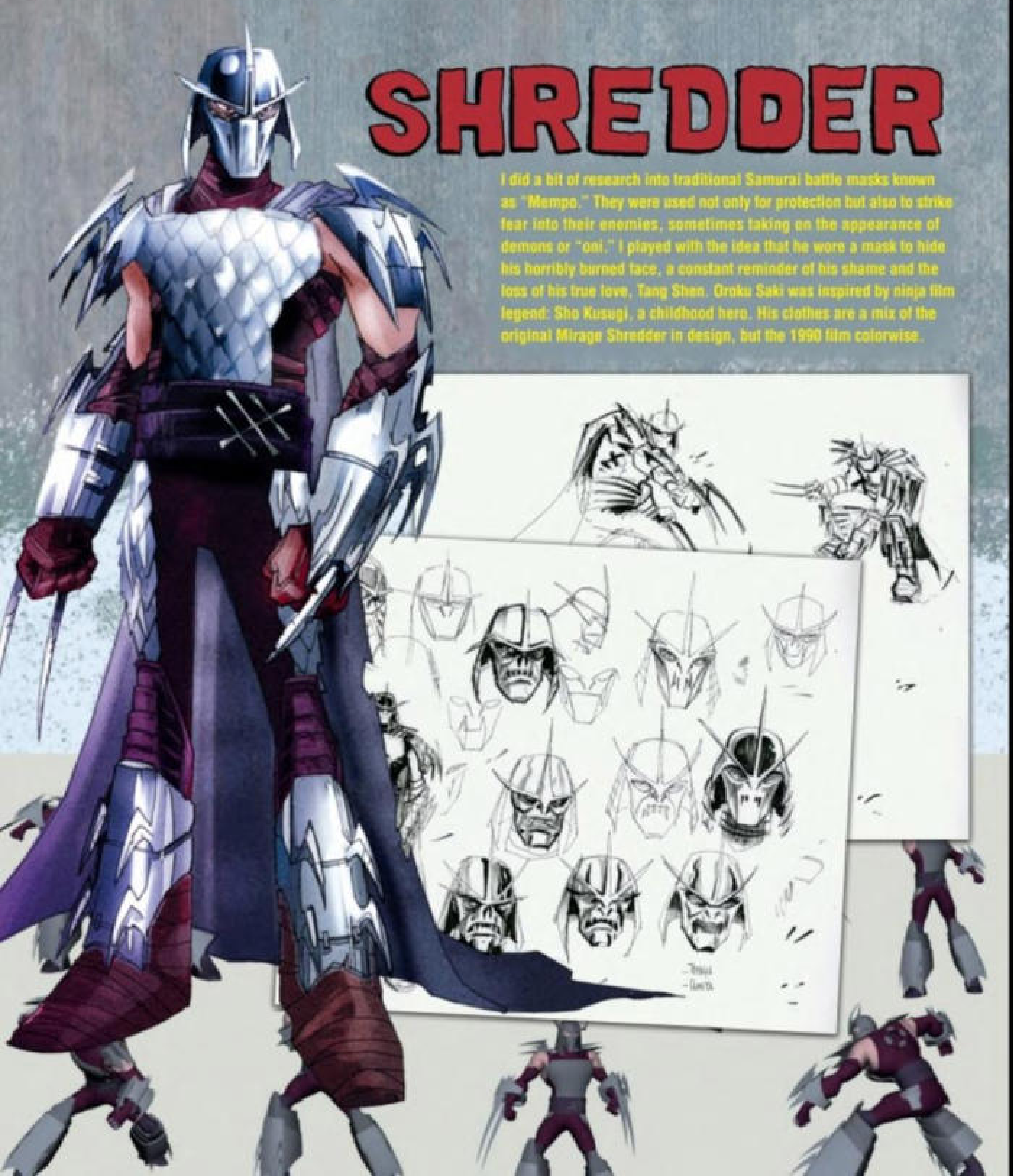
APRIL

April was the biggest challenge issued by Nickelodeon and the biggest departure from her past incarnations—most obvious was that she was now a teenager. It seemed necessary that she was a peer rather than a "babysitter" type. My initial story was that the Turtles first left their sewer lair after the "natural" death of Splinter, and once above the surface, April acted as their emotional substitute who now teaches the brothers about life in NYC. She was a bit of a "renaissance girl," fashioned after the character Margot Tenenbaum; the Turtles all developed crushes on her for different reasons. Early CG issues prevented me from giving her long hair, so I gave her a ponytail. I had originally proposed April as an African American girl, or even as a blonde, but ultimately she remained a redhead as per the '80s Aprils.

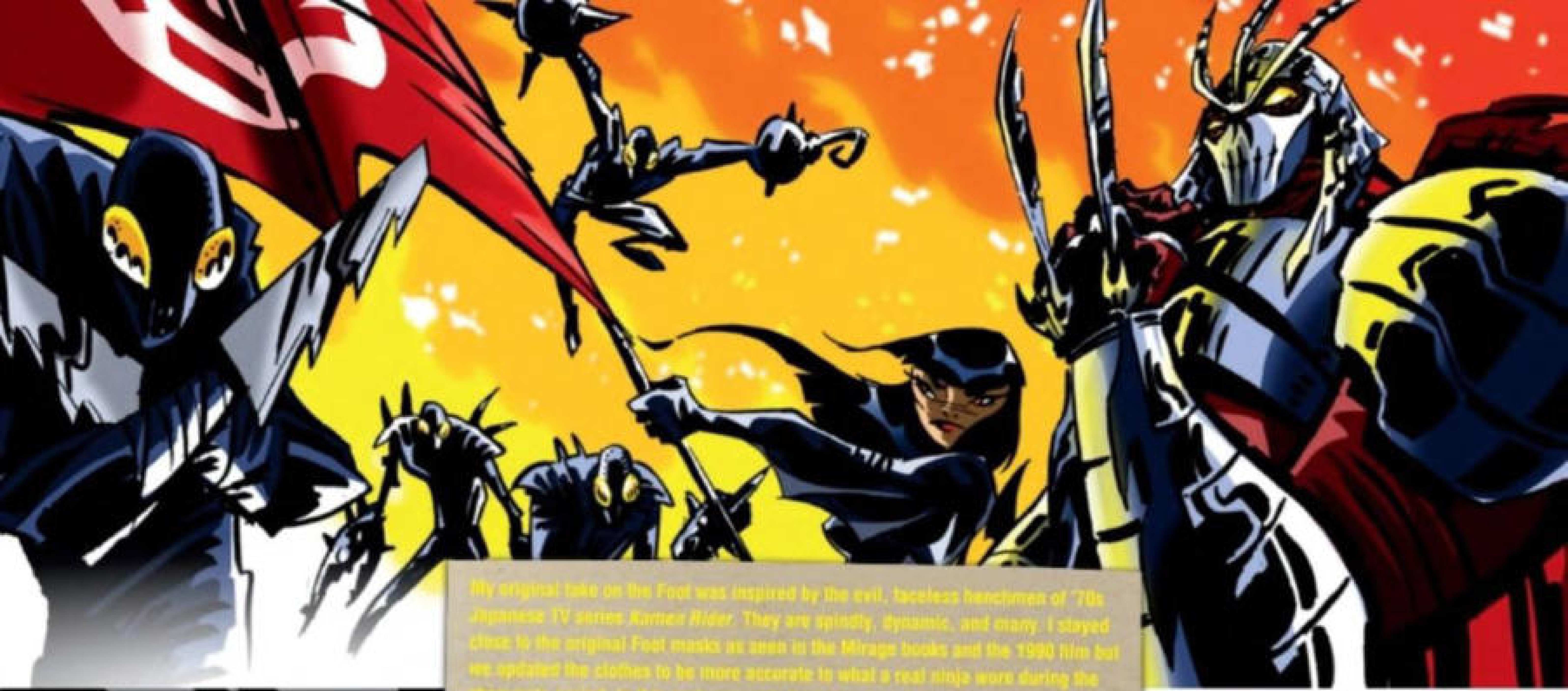

APRIL O'NEIL STUDIES
TEENAGE MUTANT NINJA TURTLES
HAPPY MUTATION DAY!
FEEL MY KENO-TEO, ROBOHOLE!!!
WHOA! IS THAT A BIG PINK TURTLEY BORN THING IN YOUR ROBOT BELLY..
I WONDER WHAT ITCH POWDER FEELS LIKE IN A TURTLE SHELL
TURTLE GERMS YUUCK!!!

SHREDDER

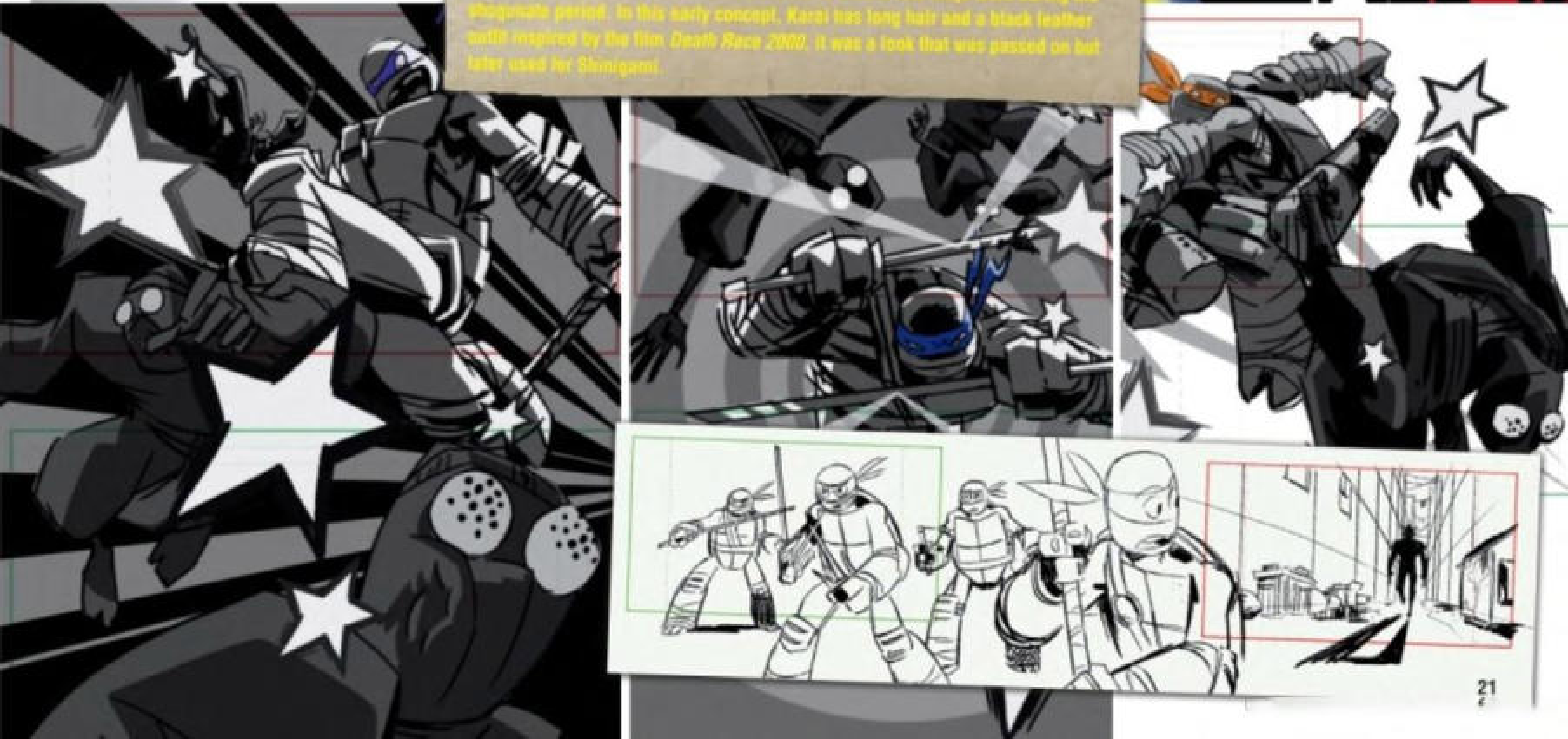
I did a bit of research into traditional Samurai battle masks known as "Mempo." They were used not only for protection but also to strike fear into their enemies, sometimes taking on the appearance of demons or "oni." I played with the idea that he wore a mask to hide his horribly burned face, a constant reminder of his shame and the loss of his true love, Tang Shen. Oroku Saki was inspired by ninja film legend: Sho Kusugi, a childhood hero. His clothes are a mix of the original Mirage Shredder in design, but the 1990 film colorwise.



小禄団

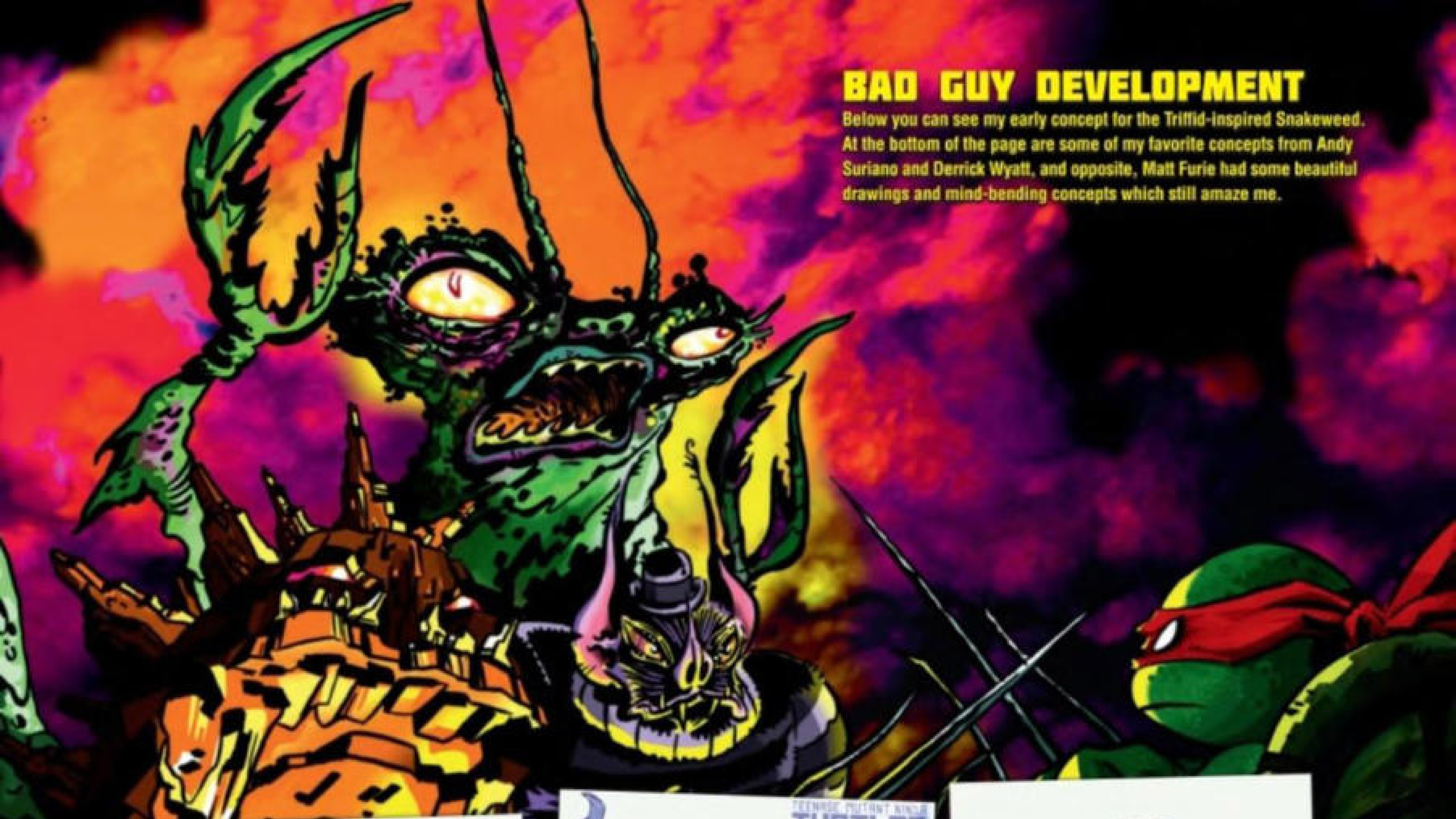


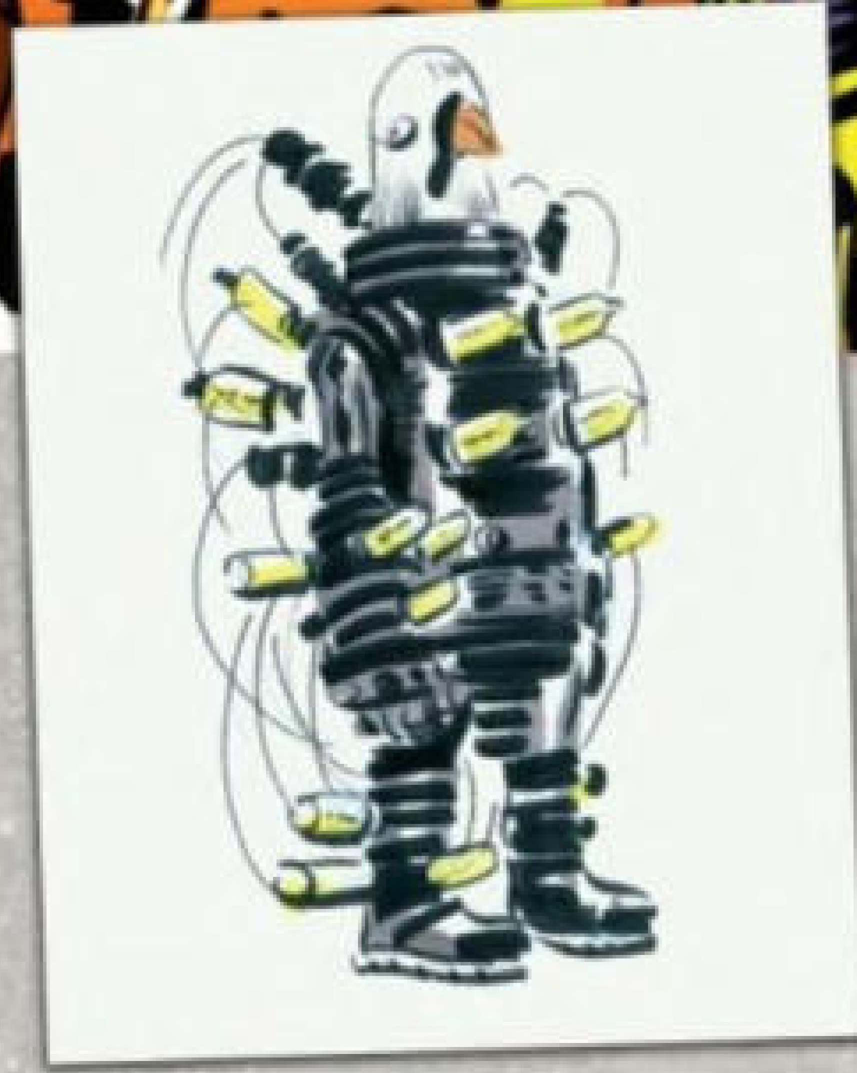
My original take on the Foot was inspired by the evil, faceless henchmen of '70s Japanese TV series *Kamen Rider*. They are spindly, dynamic, and many. I stayed close to the original Foot masks as seen in the Mirage books and the 1990 film but we updated the clothes to be more accurate to what a real ninja wore during the Shogunate period. In this early concept, Karai has long hair and a black leather outfit inspired by the film *Death Race 2000*. It was a look that was passed on but later used for Shinigami.

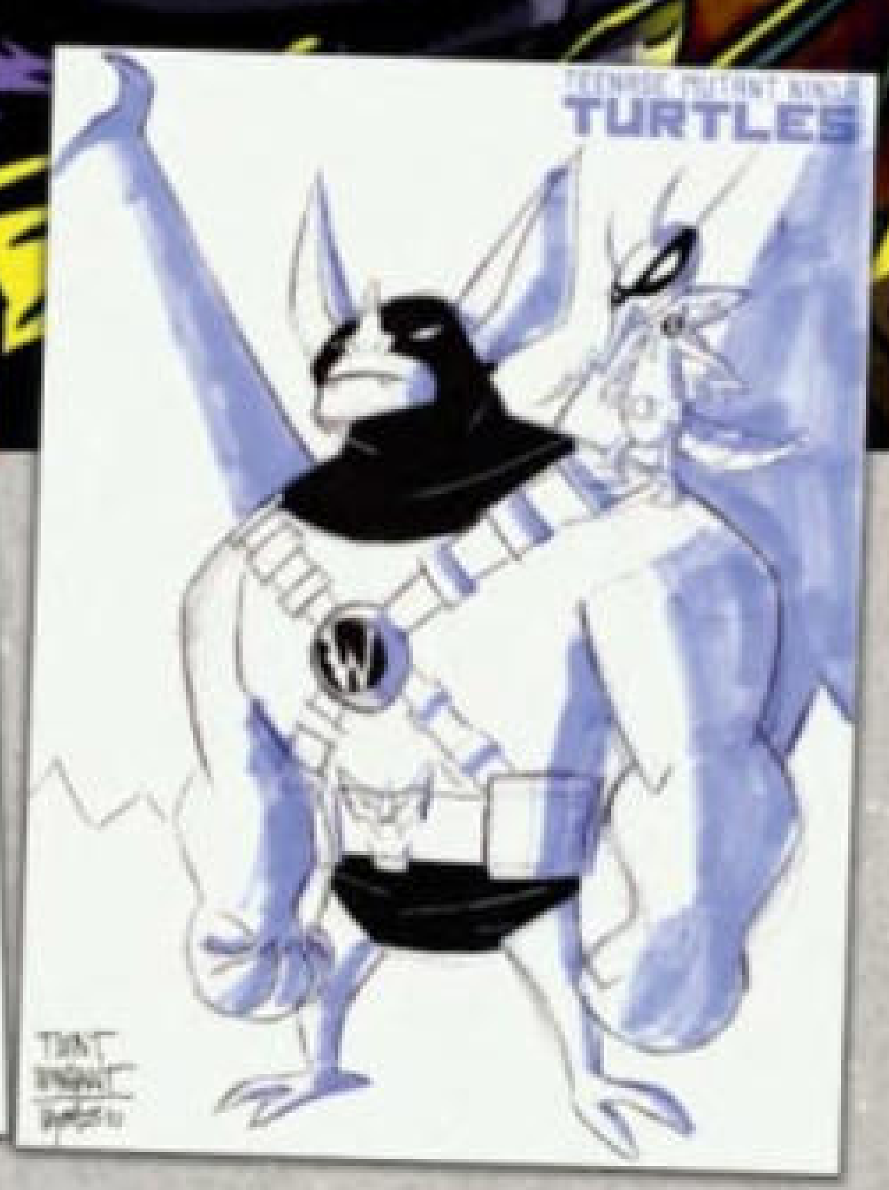


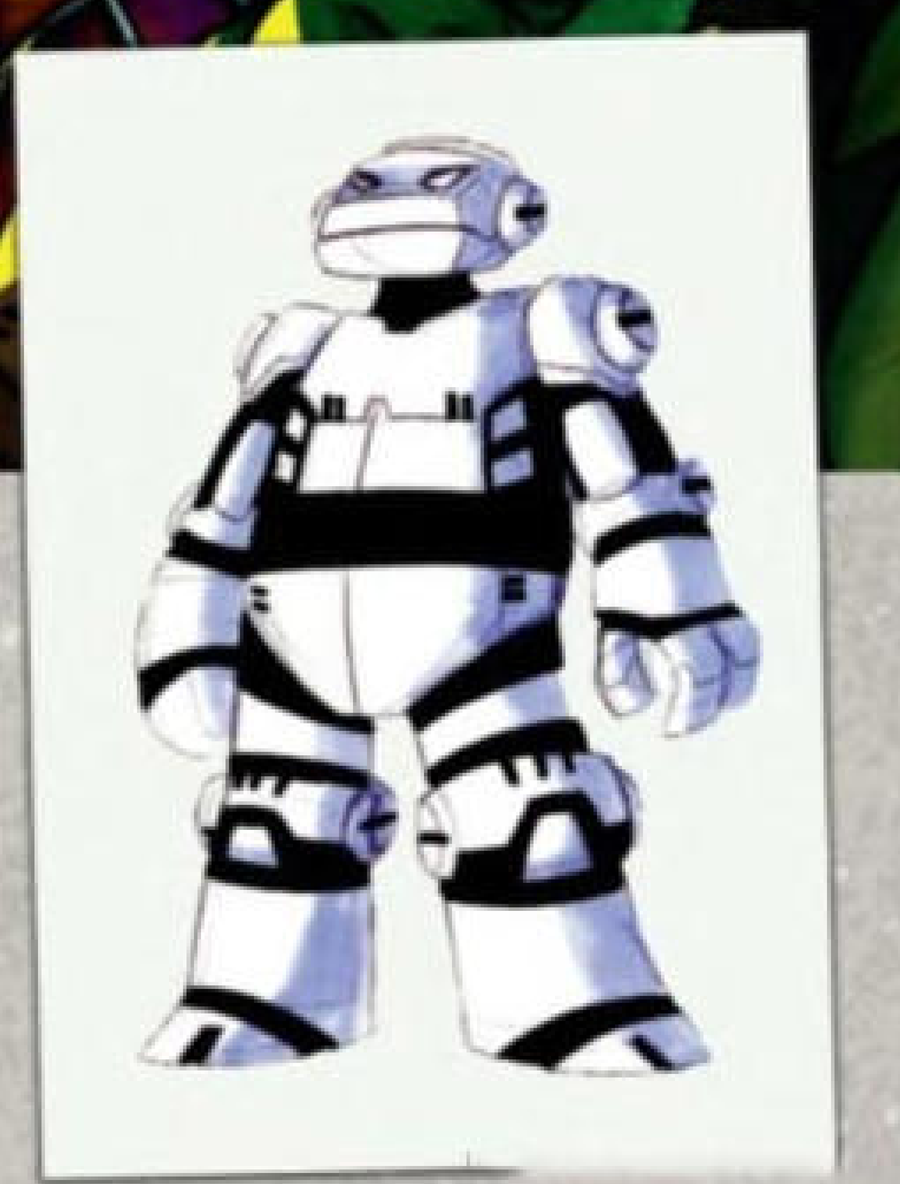
BAD GUY DEVELOPMENT

Below you can see my early concept for the Triffid-inspired Snakeweed. At the bottom of the page are some of my favorite concepts from Andy Suriano and Derrick Wyatt, and opposite, Matt Furie had some beautiful drawings and mind-bending concepts which still amaze me.

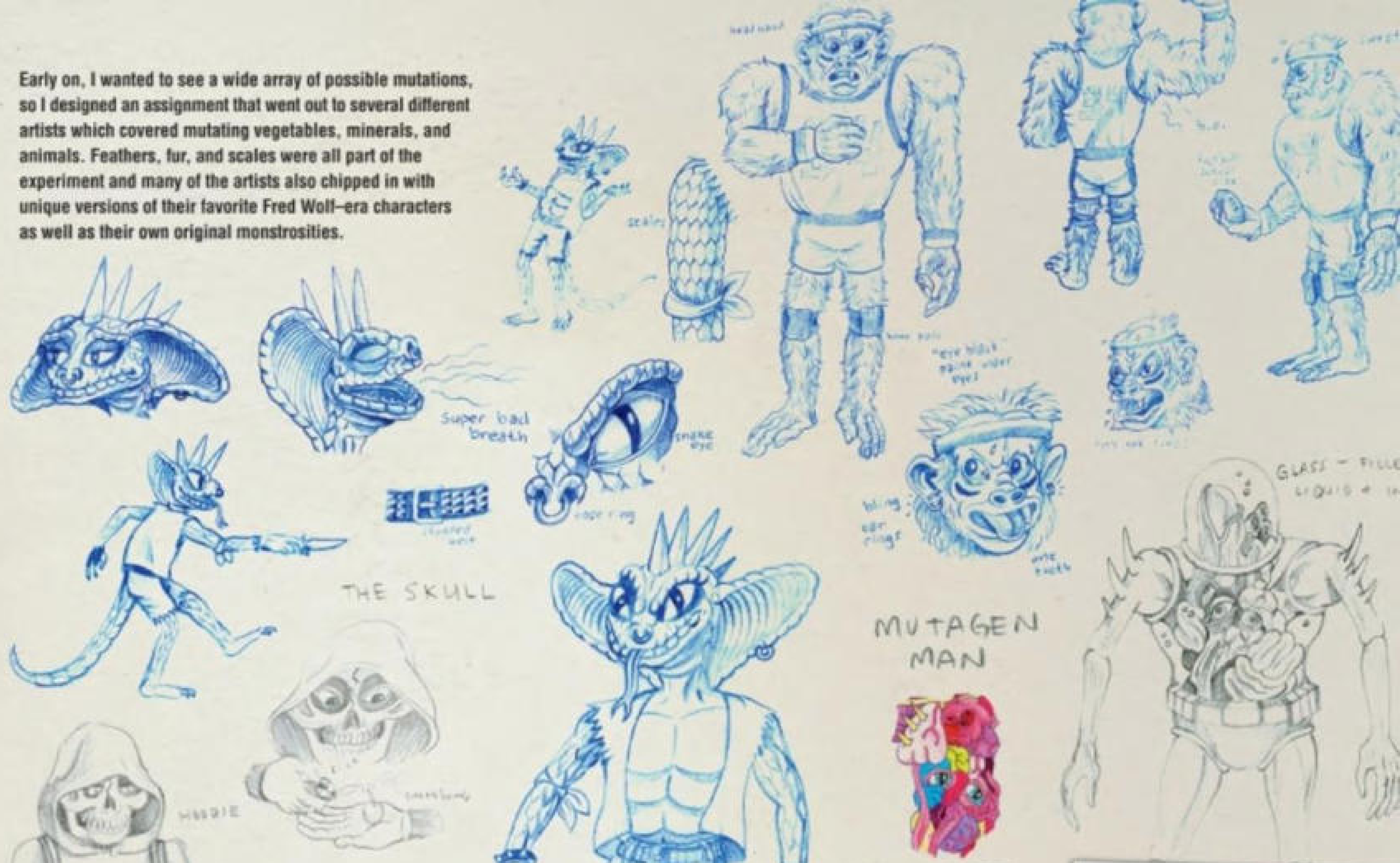


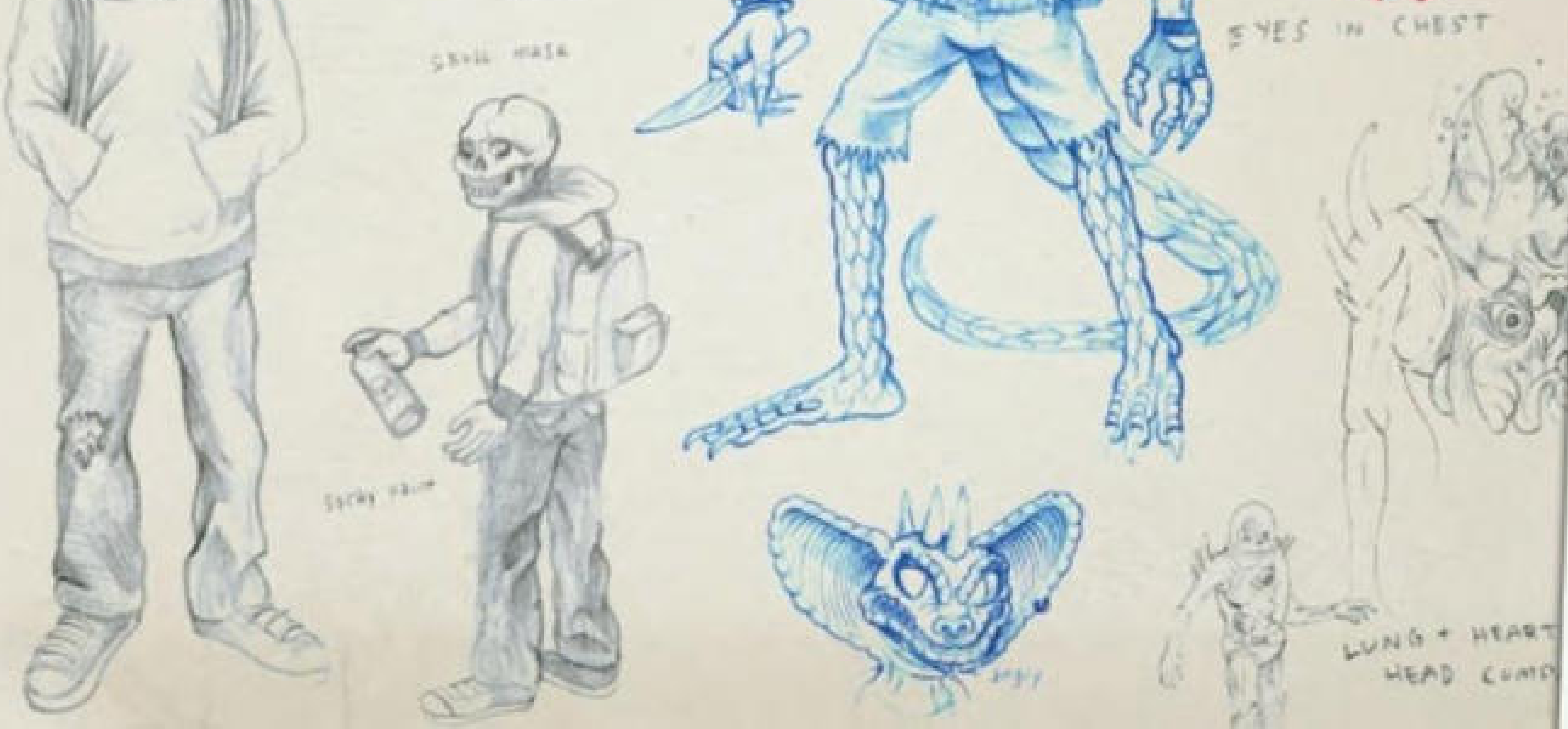


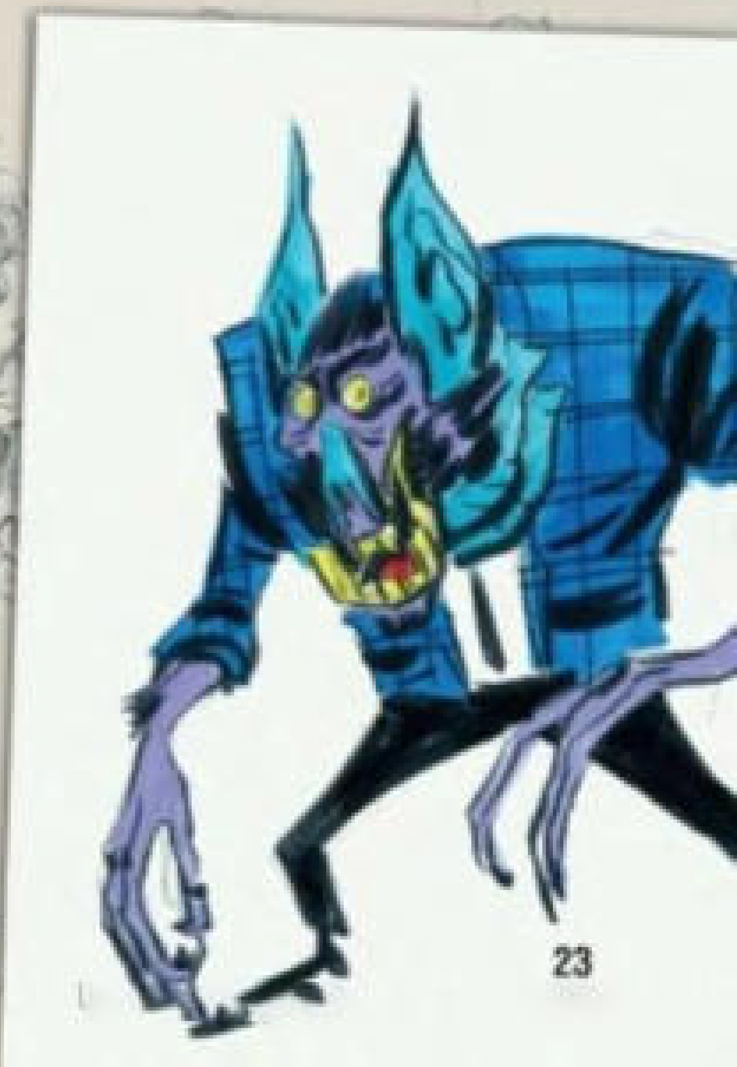


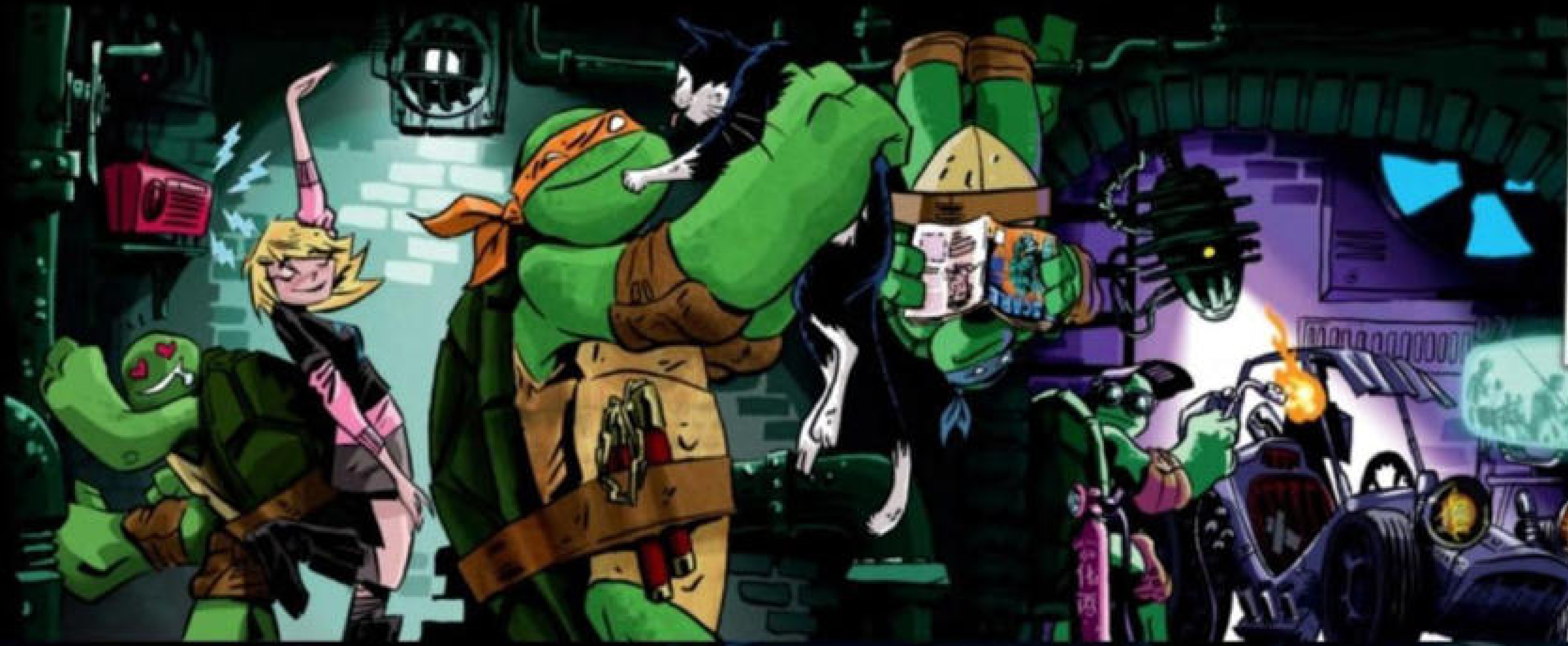


Early on, I wanted to see a wide array of possible mutations, so I designed an assignment that went out to several different artists which covered mutating vegetables, minerals, and animals. Feathers, fur, and scales were all part of the experiment and many of the artists also chipped in with unique versions of their favorite Fred Wolf–era characters as well as their own original monstrosities.


scales
Super bad breath
snake eye
nose ring
THE SKULL
bling ear rings
MUTAGEN MAN
GLASS - FILLE
EYES IN CHEST

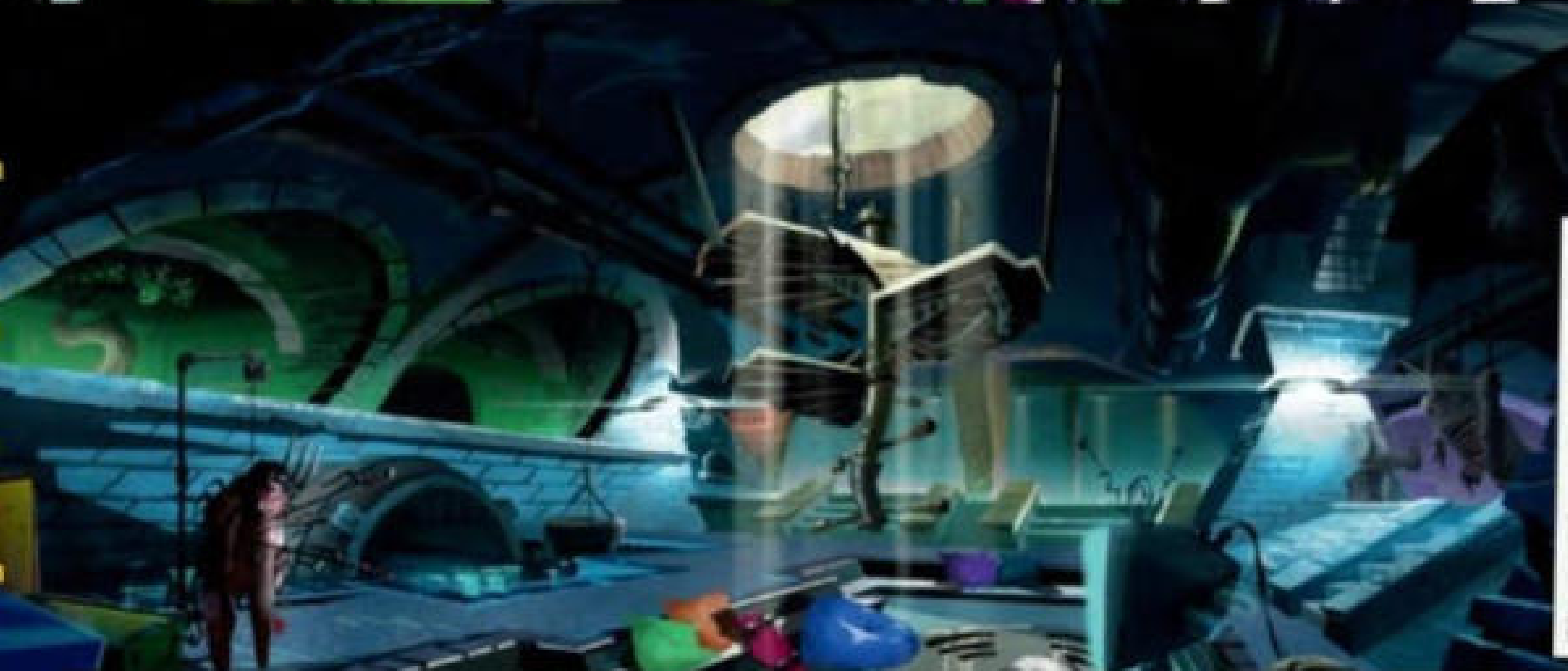

HOODIE
SKULL MASK
spray paint
LUNG + HEART
HEAD COMB

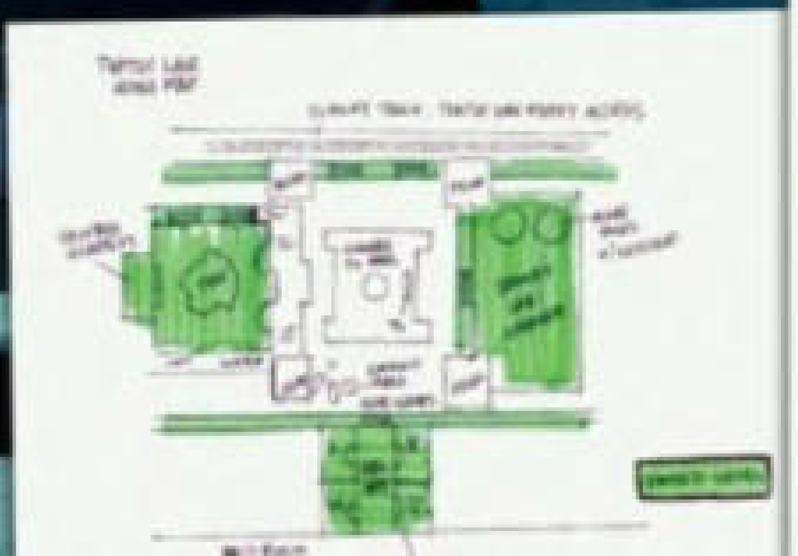


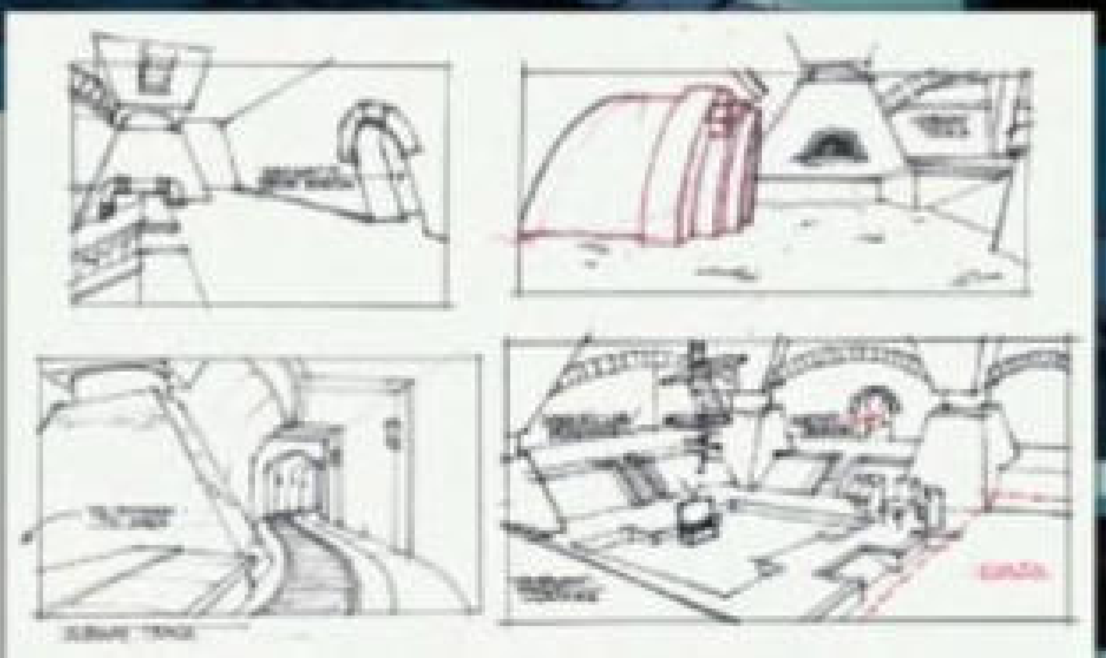


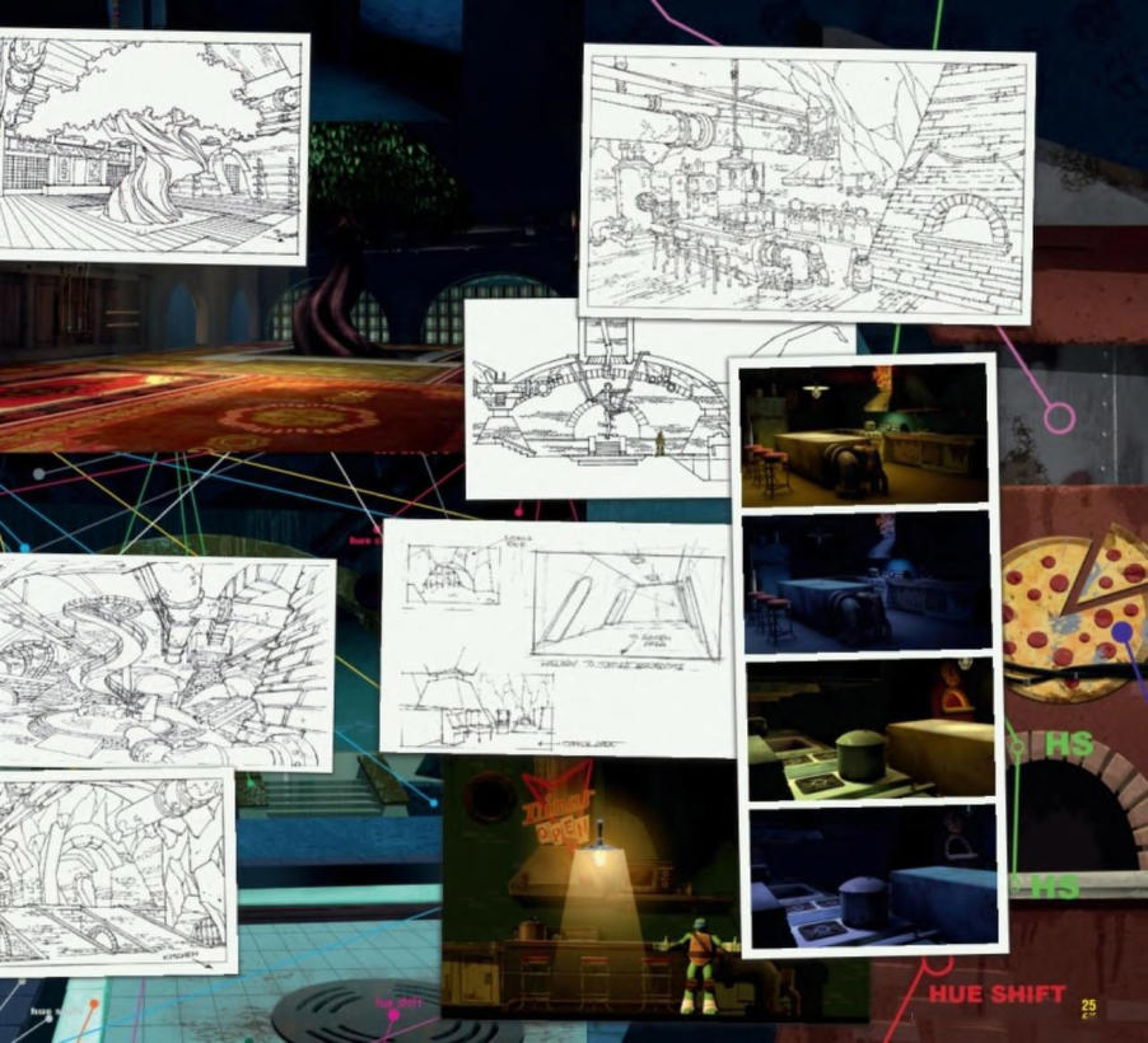
THE LAIR

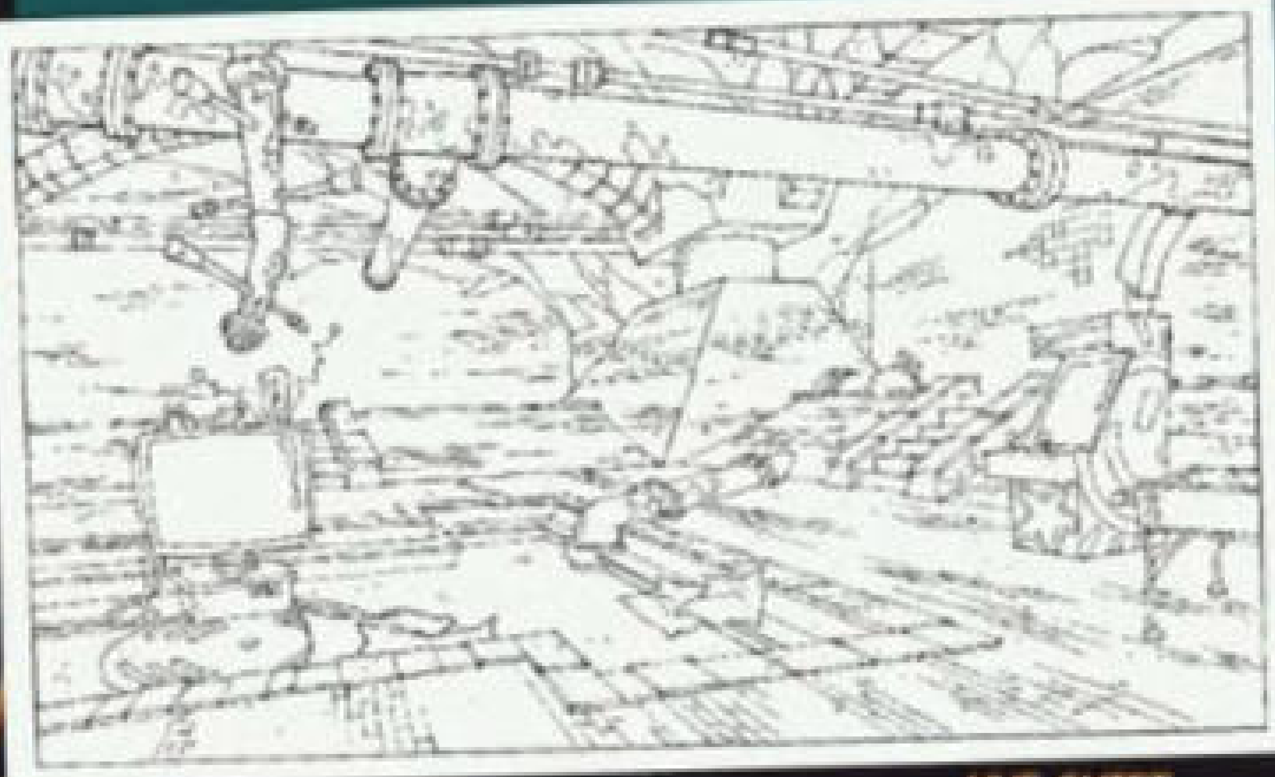
Living in the bowels of a city can seem awful and unsanitary, so my goal was to transform the sewers into a refined living space, one that would be the envy of any New Yorker. Converting an old waterworks hub with an adjacent abandoned subway train stop turned out to be the perfect place to raise four teenage turtles. Elements of wood, stone, and water are all present, as well as a salvaged arcade. The sunken living room was my favorite feature, inspired by John Lennon's flat in Richard Lester's film *Help!*

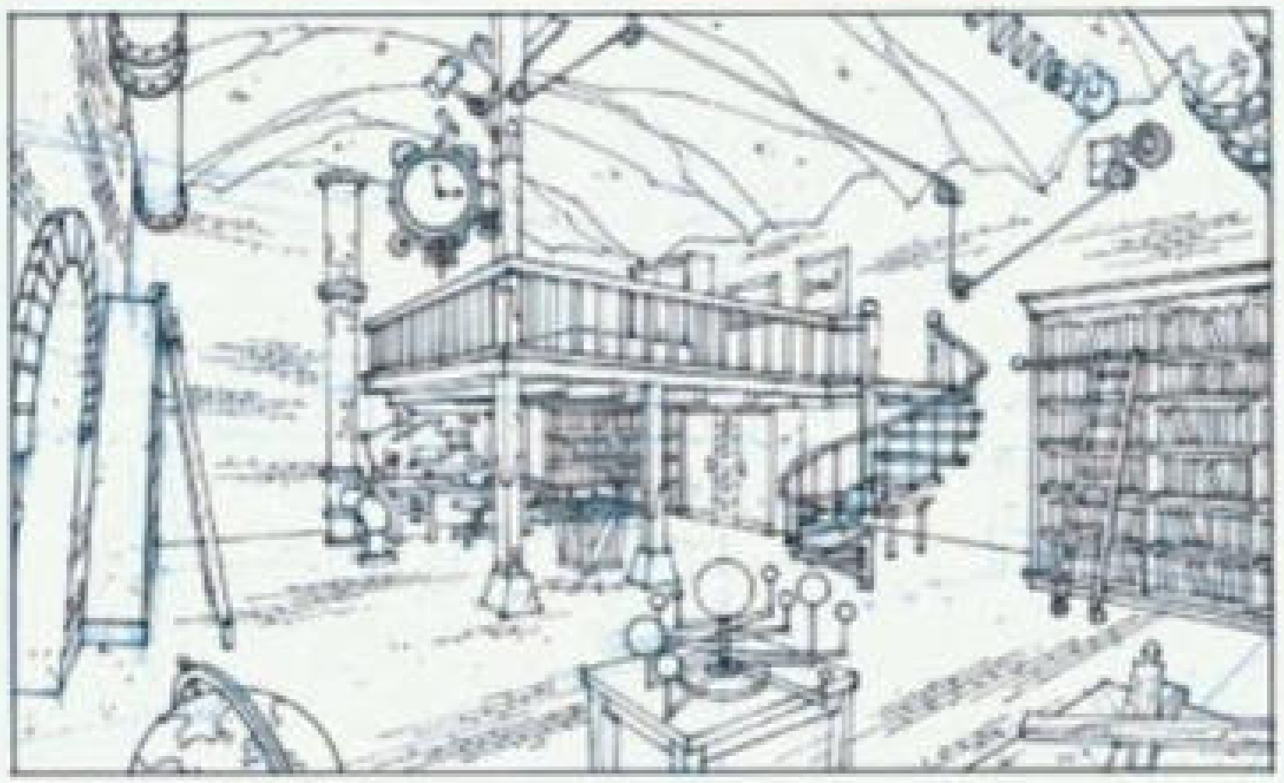




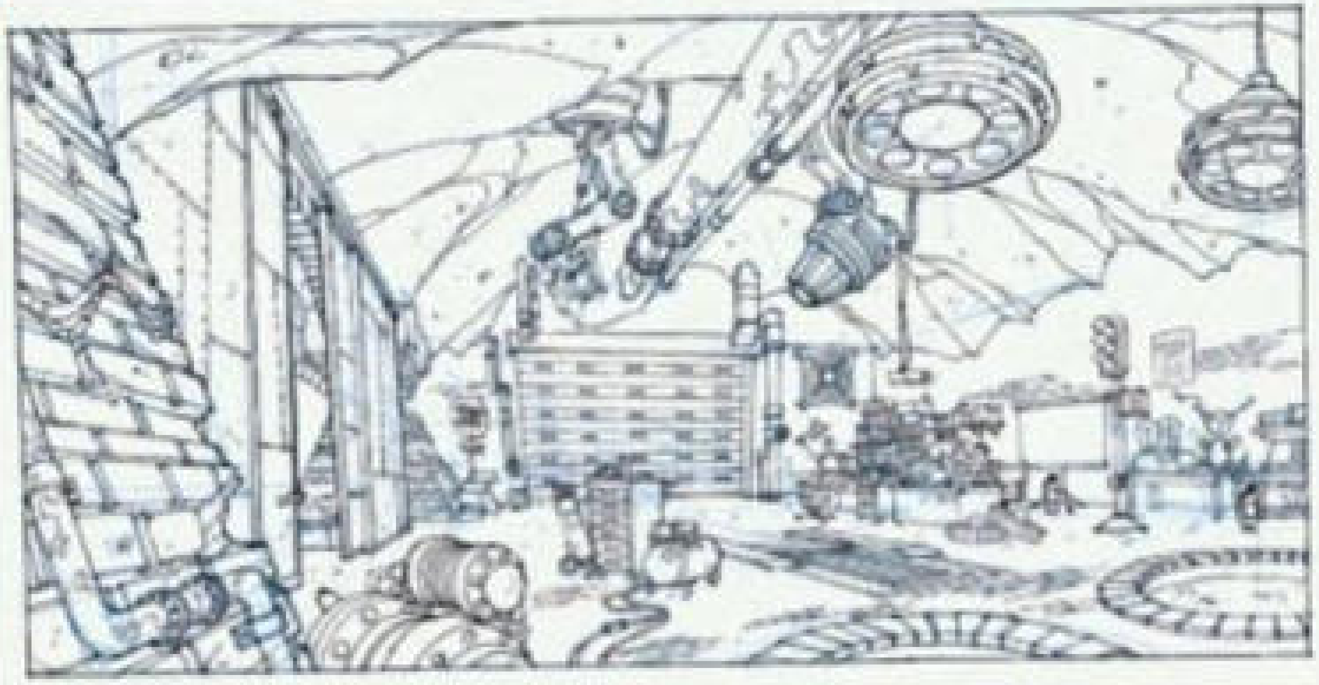


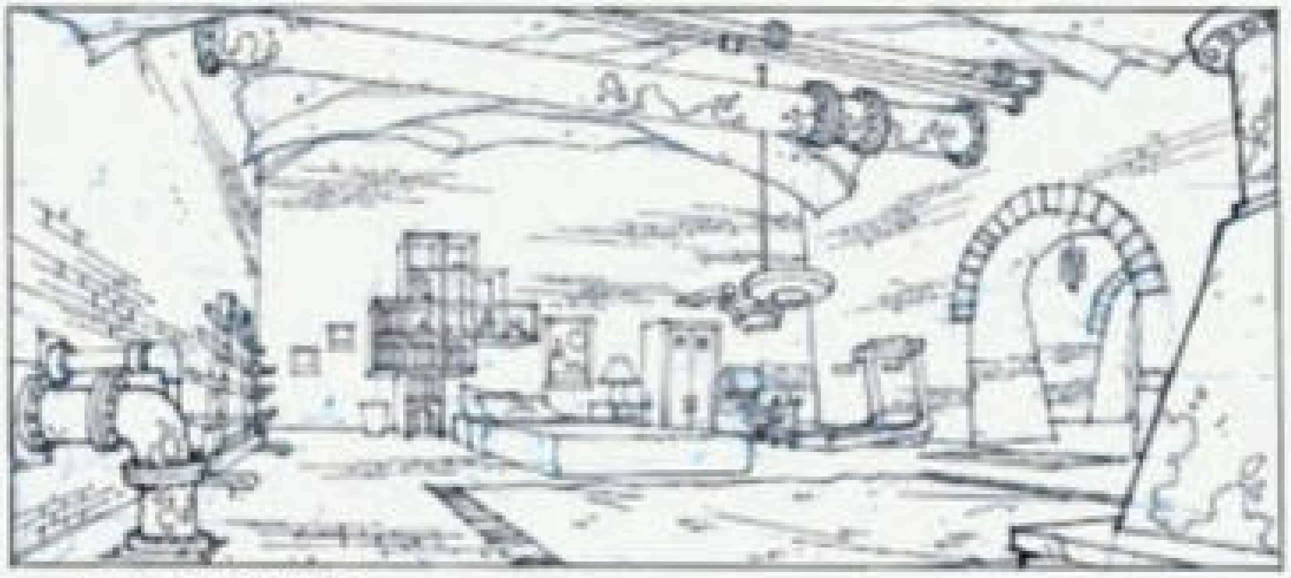

OPEN
HS
HS
hue shift
HUE SHIFT



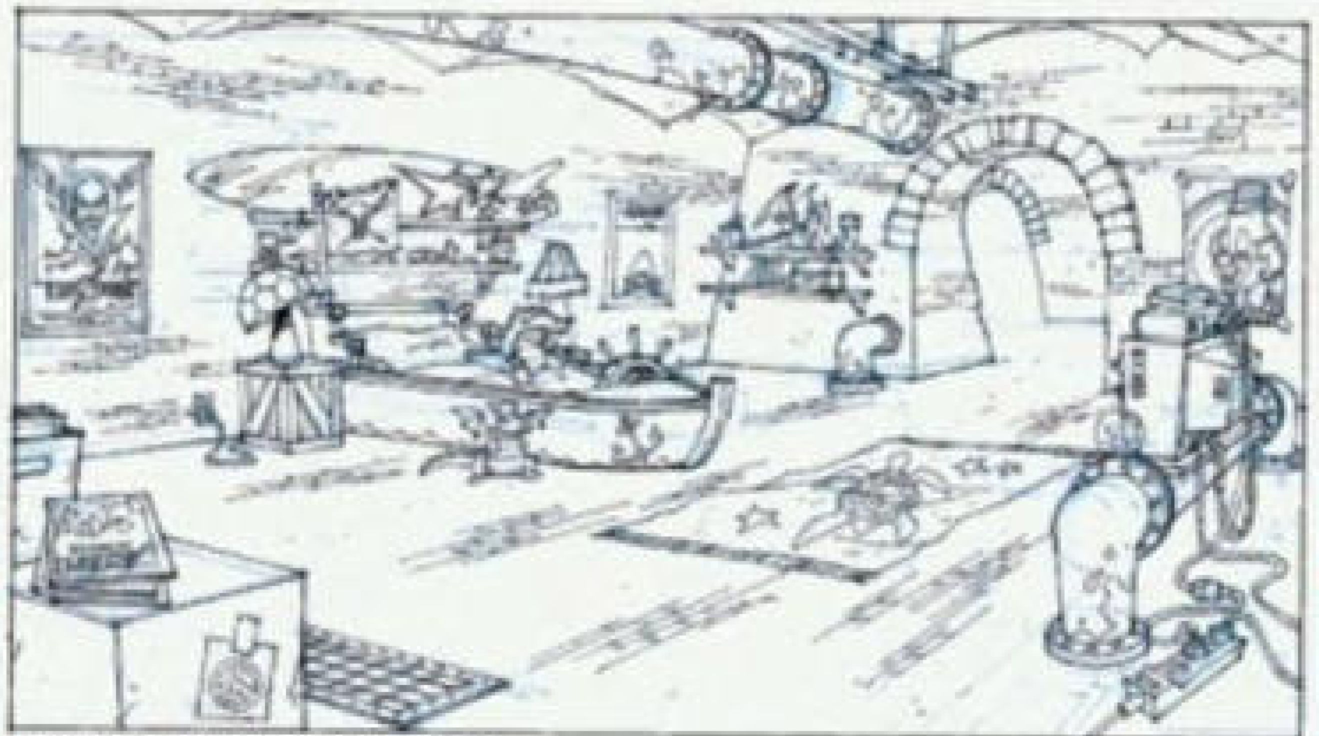


DONATELLO'S QUARTER

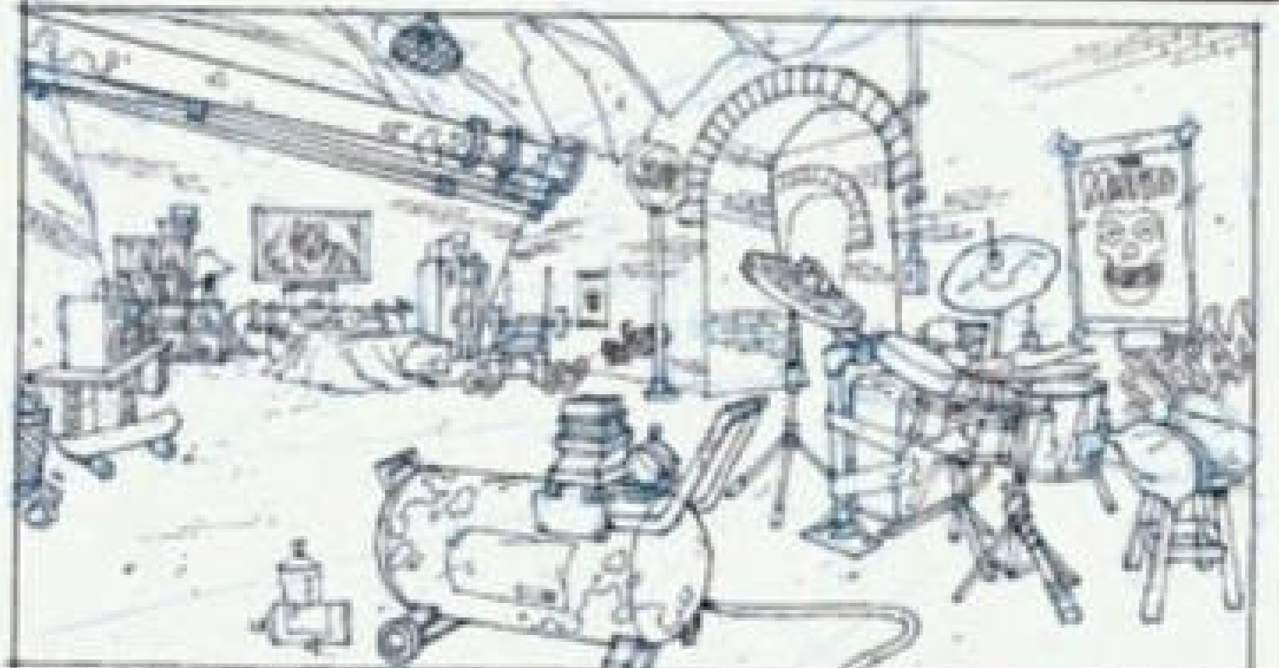




LEONARDO'S QUARTER



MICHELANGELO'S QUARTER



RAPHAEL'S QUARTER

Rodel Gravo's early concepts of the Turtle's bedrooms. I remember we sat down and listed all the things each turtle could possibly have in their rooms. That was a fun day and a really great exercise in fine-tuning the Turtles' teen personalities. Unfortunately, we never built Donnie's or Leo's bedrooms.

HUE SHIFT

HUE :

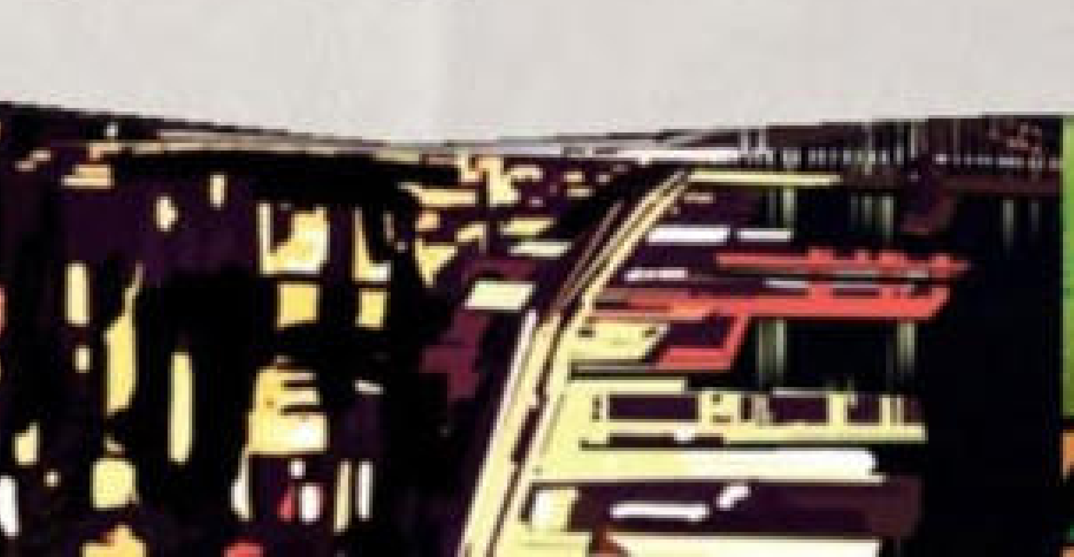
HUE SHIFT

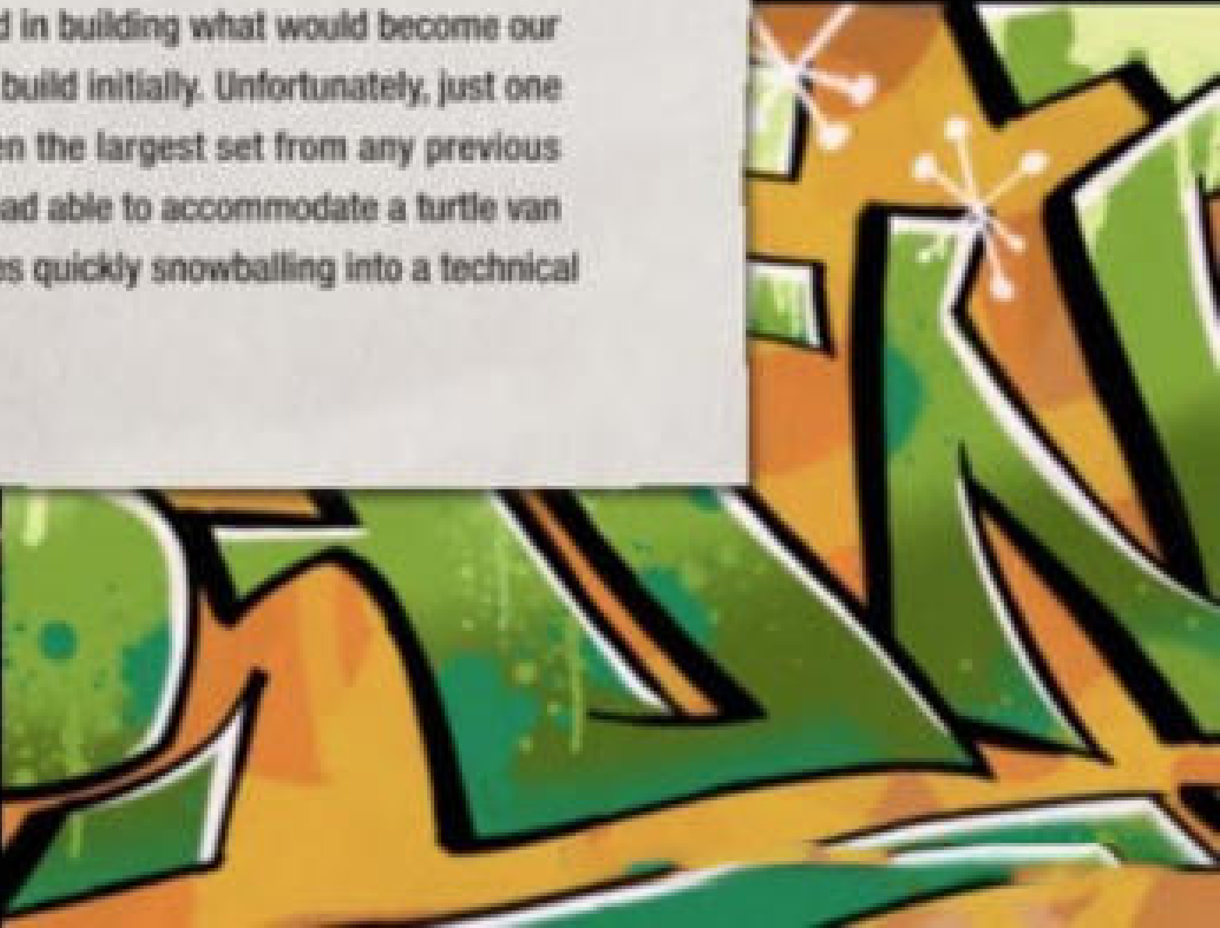
MY CITY MY HOME

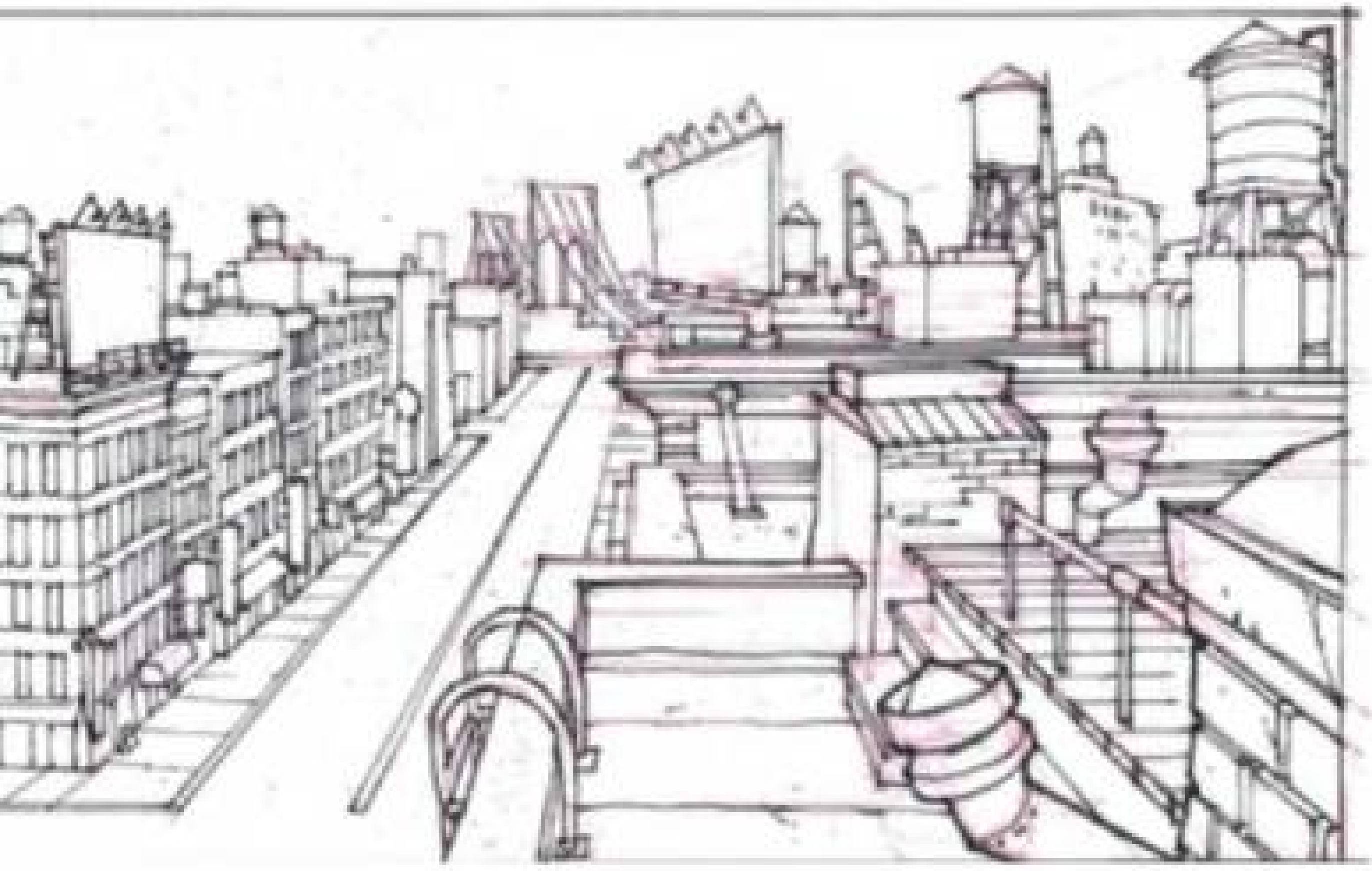
I remember talking to Kevin about his rendition of New York City in those early Mirage Studios comics—he admitted that he hadn't visited Manhattan firsthand yet, so he used Jack Kirby's Marvel Comics art as inspiration for the city instead. Kevin and Peter created an amazing backdrop for their story that was full of crime and mystery. It always reminded me of some made-for-TV-movie depiction of a pre-Giuliani, crime-addled New York. As a boy, films like *The Warriors*, *Taxi Driver*, and *Escape from New York* were terrifying depictions to me; I would use them as a starting point.

I grew up in Philadelphia, which was about ninety miles from Manhattan, so I had a firm understanding of what an urban landscape should *feel* like. While it was smaller, I embraced Philly as inspiration; it proved to be a perfect compromise between what New York City really looked like versus the small intimate city depicted in the Mirage *TMNT* comics. I also spent enough time in Manhattan to know which major neighborhoods and their details should be represented in order to sell a certain New York realism. My main goal was always story. I had cheated the neighborhoods for effect; one moment you could be walking down a lovely tree-lined street, but take a wrong turn and you'll find yourself cornered at knifepoint. It was a real "noir" sort of vibe I was going for, full of dark shadows and grimy textures.

Time was short and there were endless technical restraints involved in building what would become our basic city template. We had roughly a four-square-block area to build initially. Unfortunately, just one of our building exteriors was infinitely more complex than even the largest set from any previous Nickelodeon CG production. Things like finding the width of a road able to accommodate a turtle van or a turtle foot not fitting on fire escapes were among many issues quickly snowballing into a technical nightmare. It was challenging.

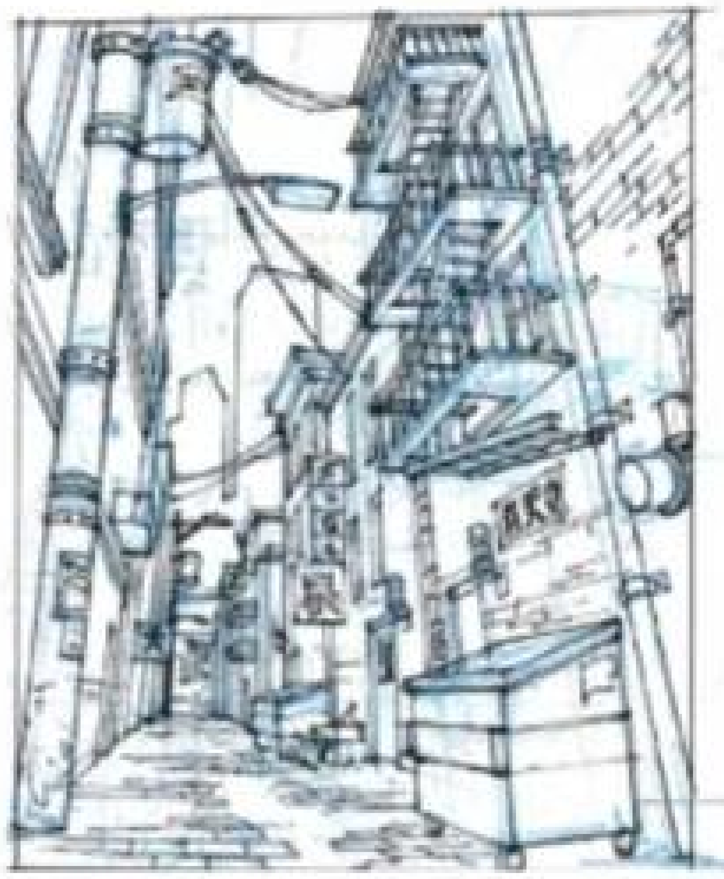


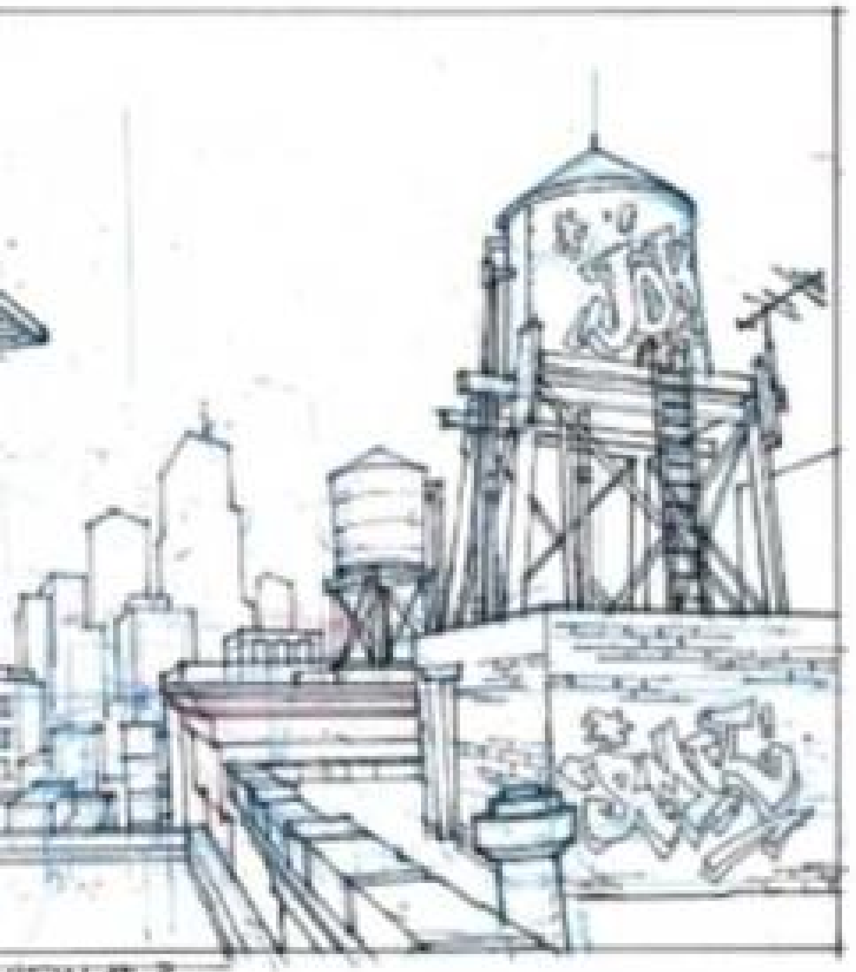




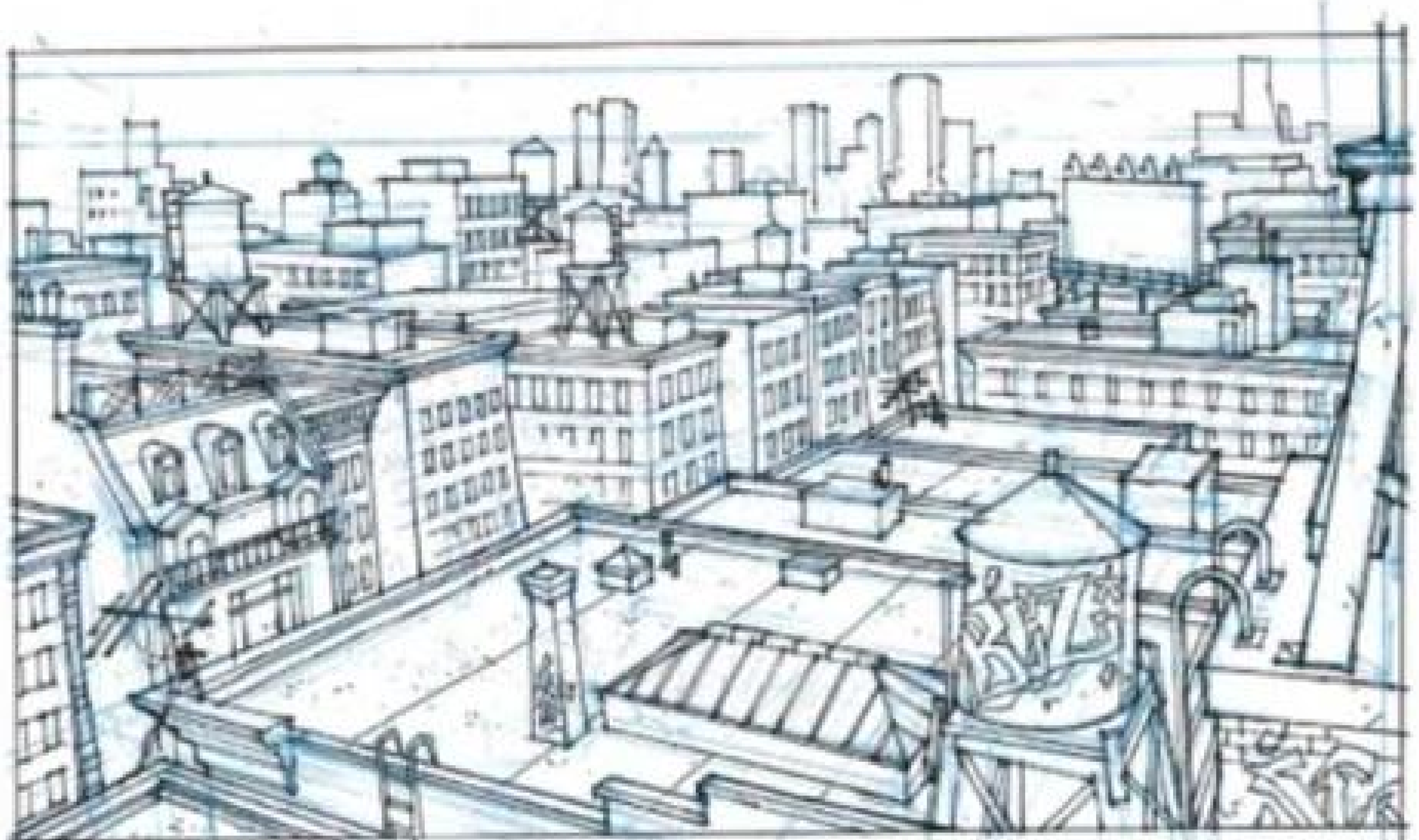
THE HAUNTS

Every superhero show has different needs from their city. Superman flies high above skyscrapers, Batman hides among the grim gargoyles, while Spider-Man clings closely to the brick facades of downtown. *TMNT*'s Manhattan is all about rooftops and alleys. Rodel's concepts explore the potential teen-ninja hangouts, hidden high above the bustle of the streets.

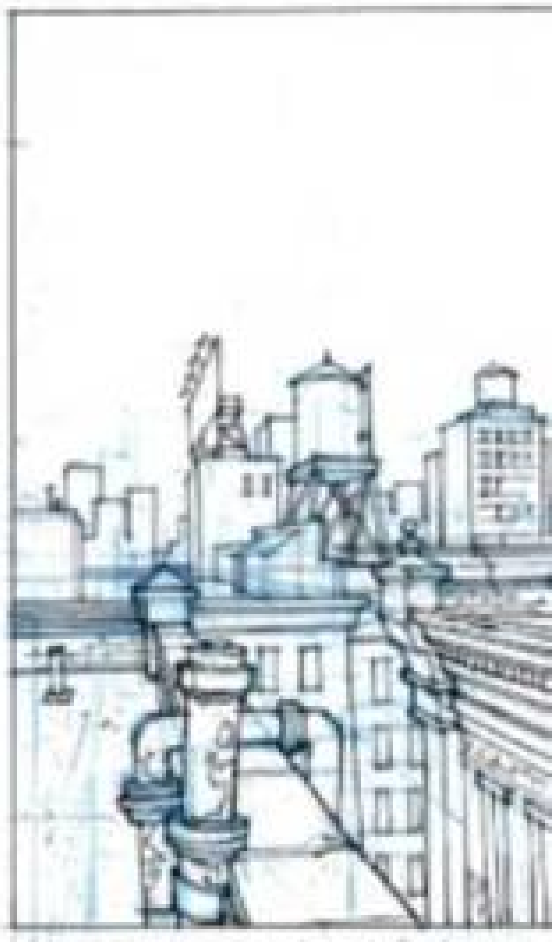




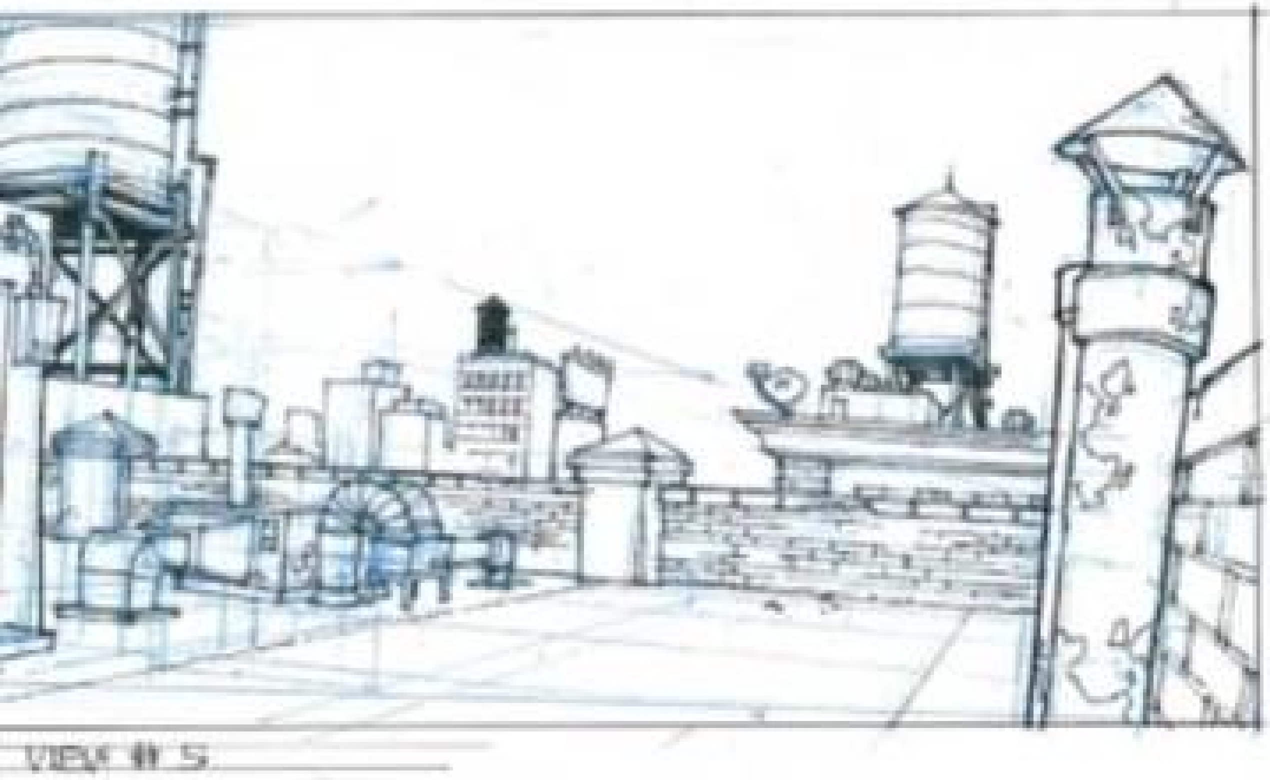
VIEW # 3



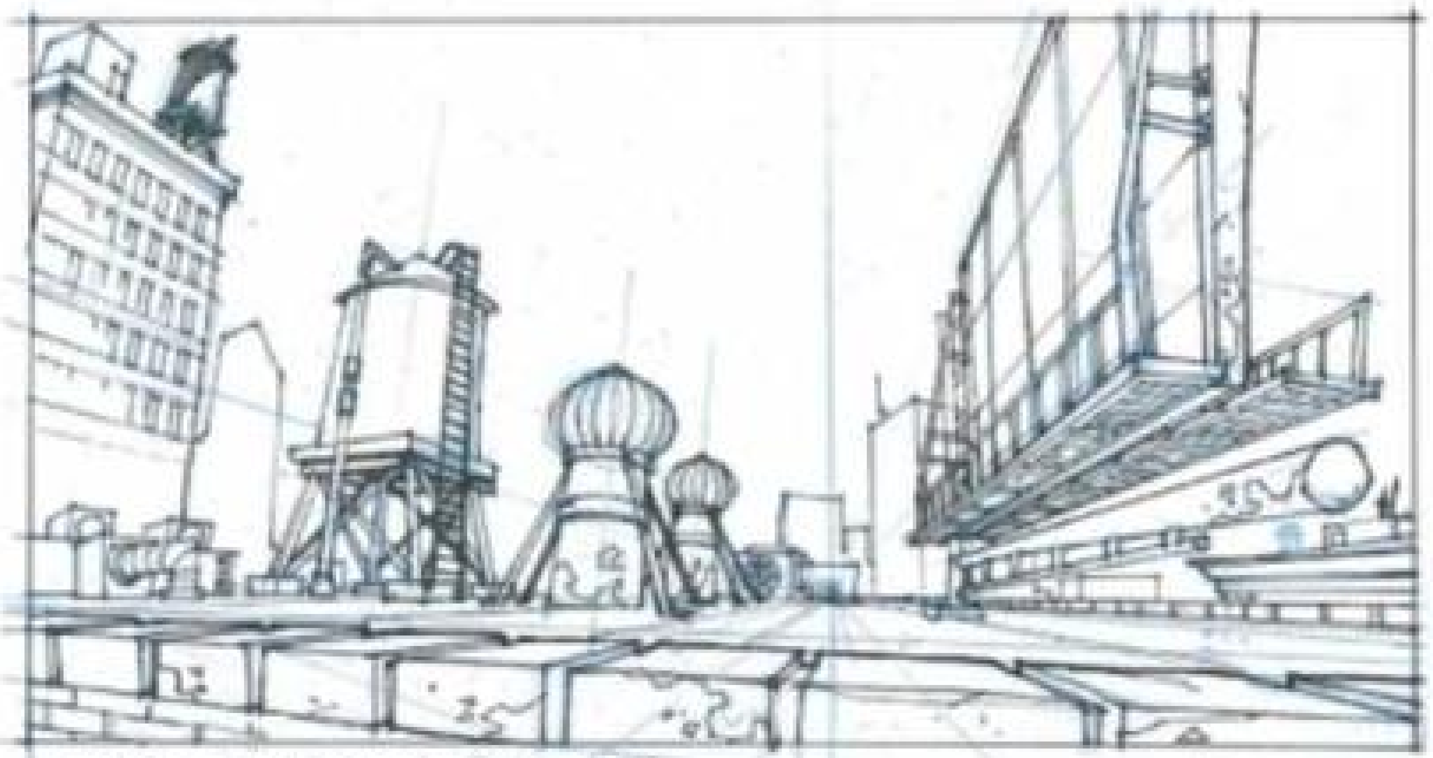
NYC ROOFTOP VIEW # 2



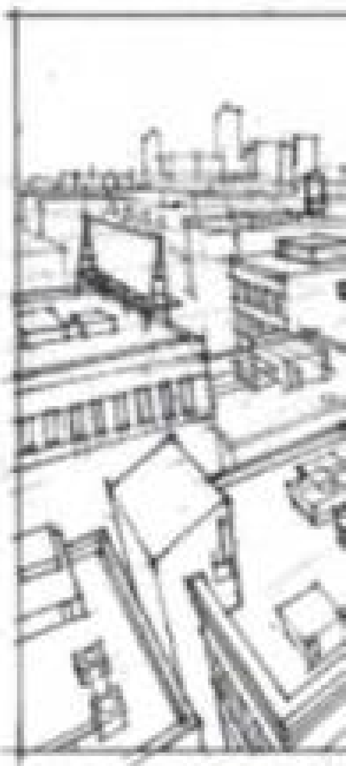
NYC ROOFTOP VIEW # 1

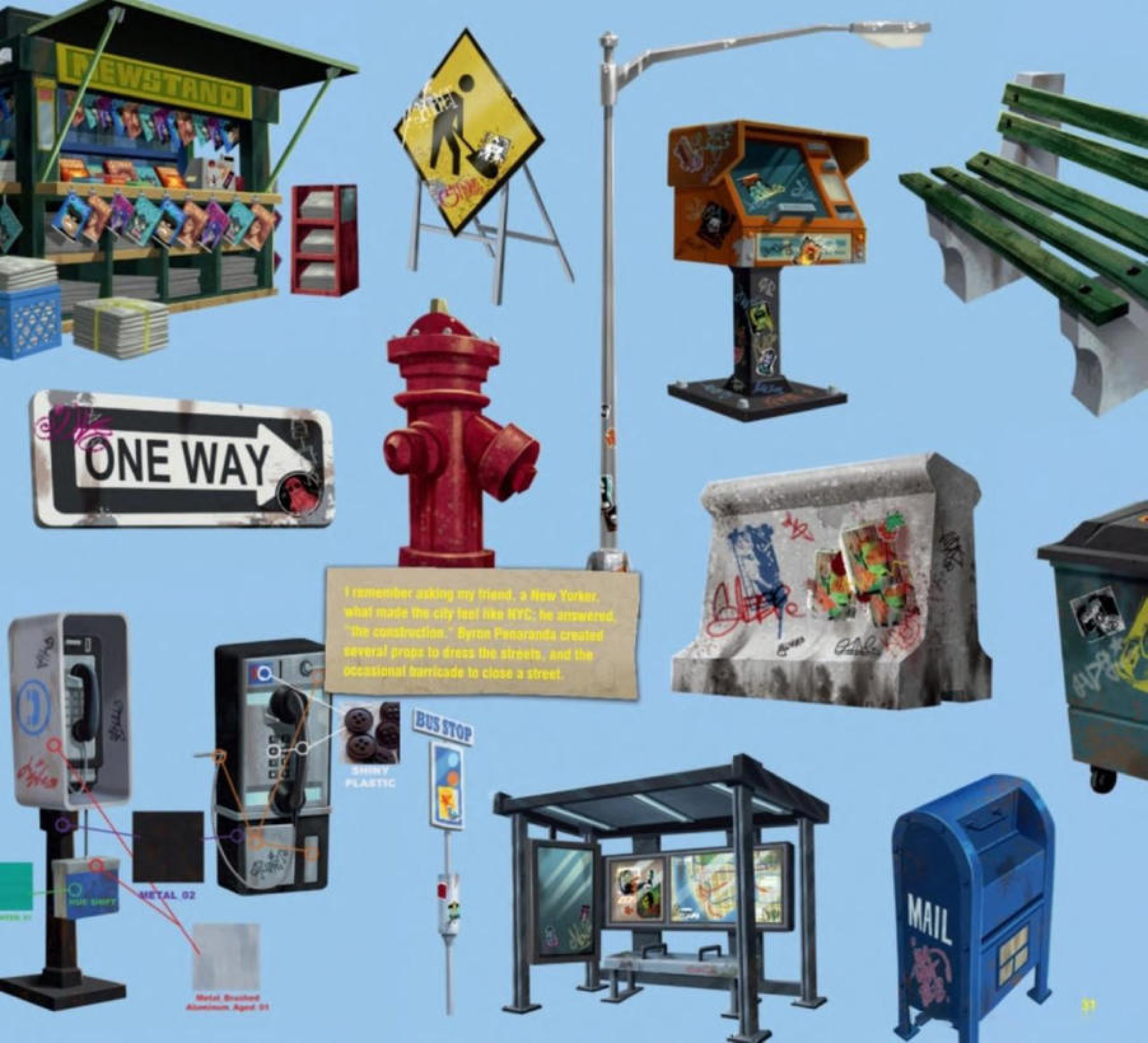


VIEW # 5



NYC ROOFTOP VIEWS # 6

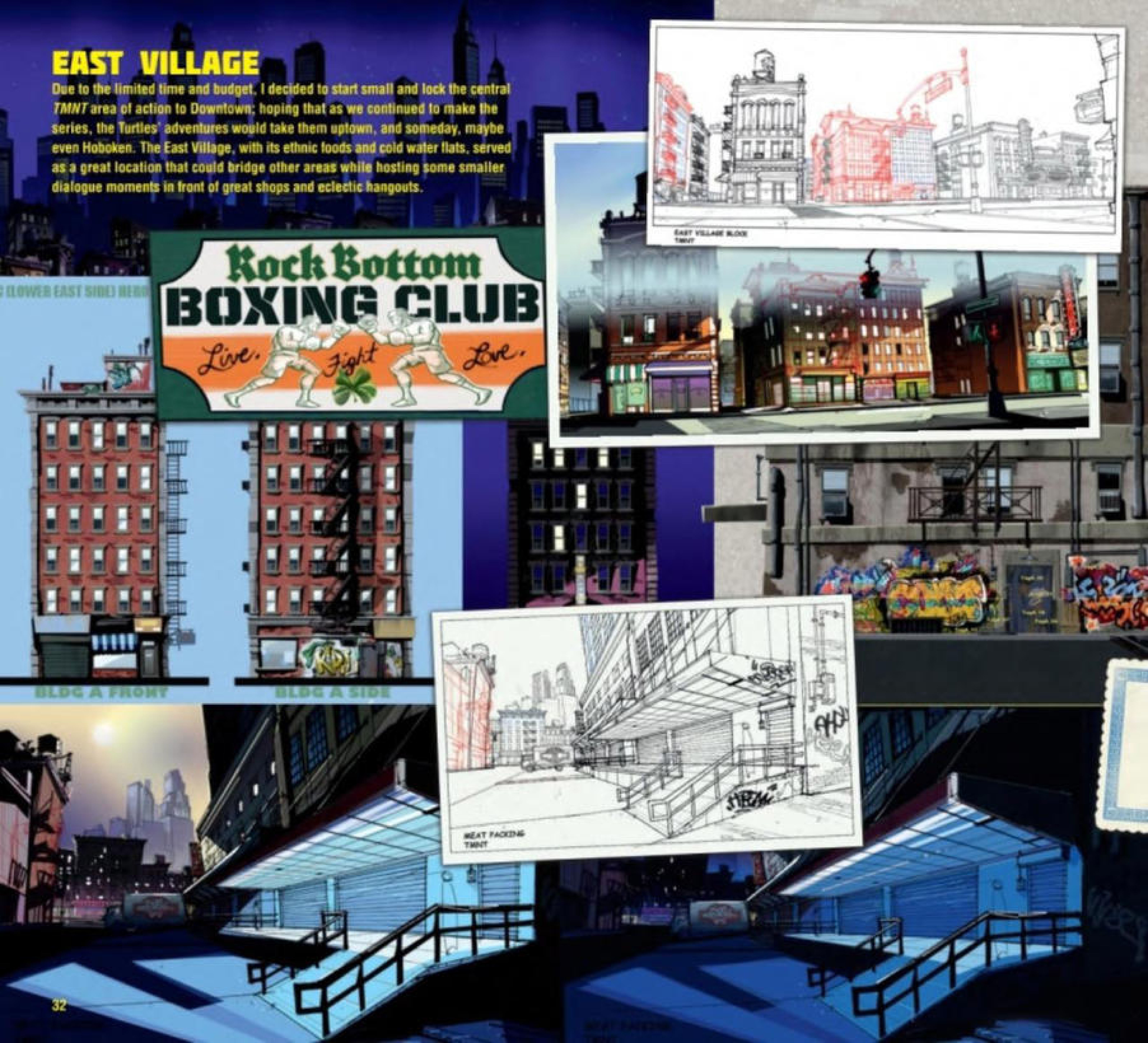


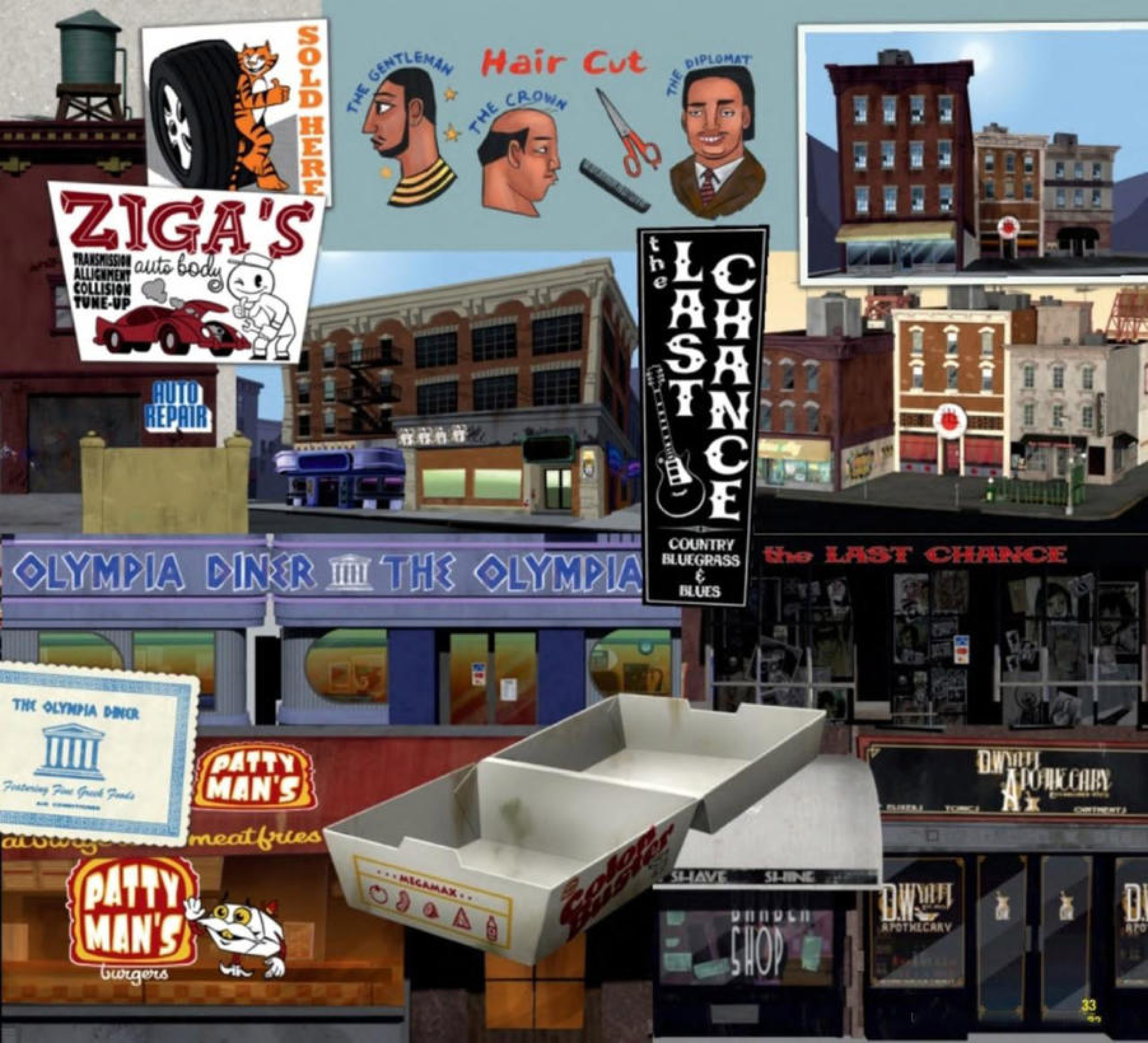

NEWSTAND
ONE WAY
SHINY PLASTIC
BUS STOP
METAL 02
Metal Brushed Aluminum Aged 01
MAIL

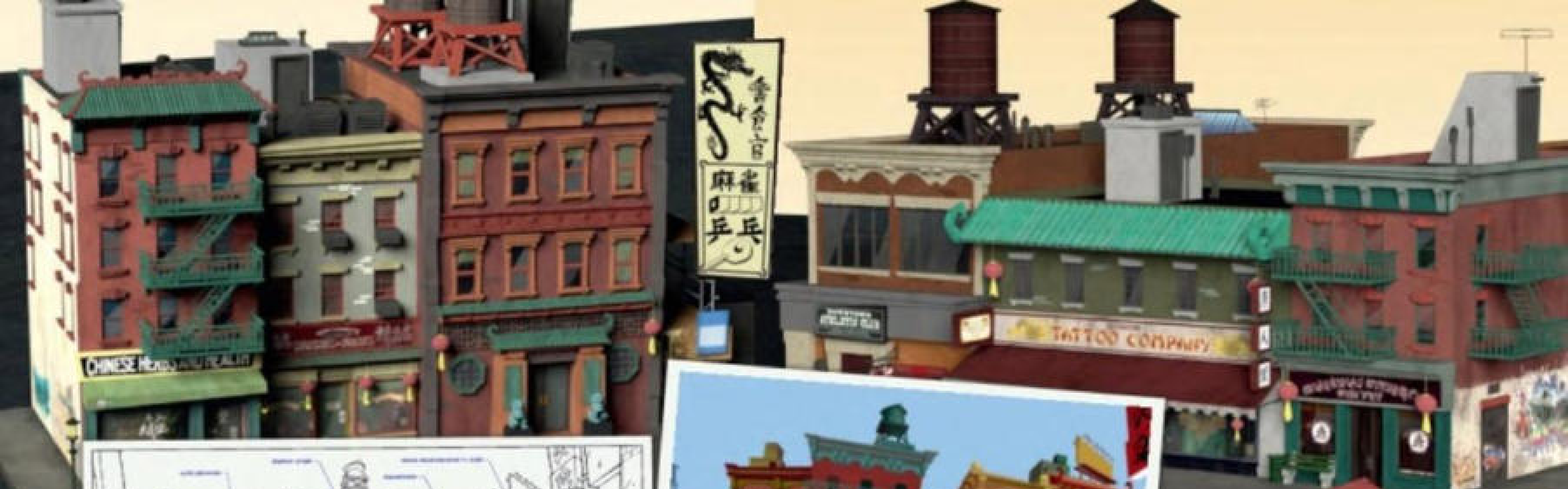
I remember asking my friend, a New Yorker, what made the city feel like NYC; he answered, "the construction." Byron Penaranda created several props to dress the streets, and the occasional barricade to close a street.

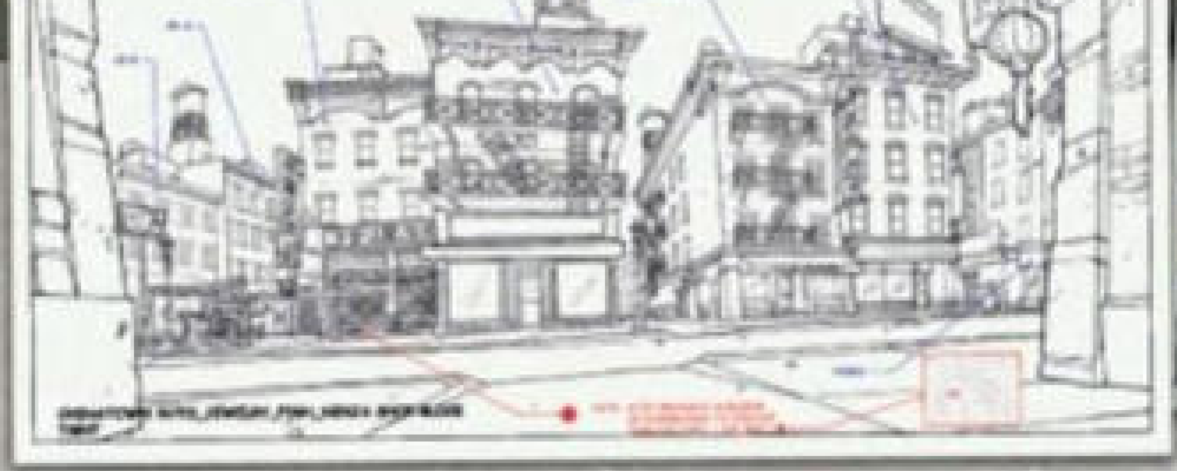
EAST VILLAGE

Due to the limited time and budget, I decided to start small and lock the central *TMNT* area of action to Downtown; hoping that as we continued to make the series, the Turtles' adventures would take them uptown, and someday, maybe even Hoboken. The East Village, with its ethnic foods and cold water flats, served as a great location that could bridge other areas while hosting some smaller dialogue moments in front of great shops and eclectic hangouts.


(LOWER EAST SIDE)
Rock Bottom
BOXING CLUB
Live.
Fight
Love.
BLDG A FRONT
BLDG A SIDE
EAST VILLAGE BLOCK
TMNT
MEAT PACKING
TMNT

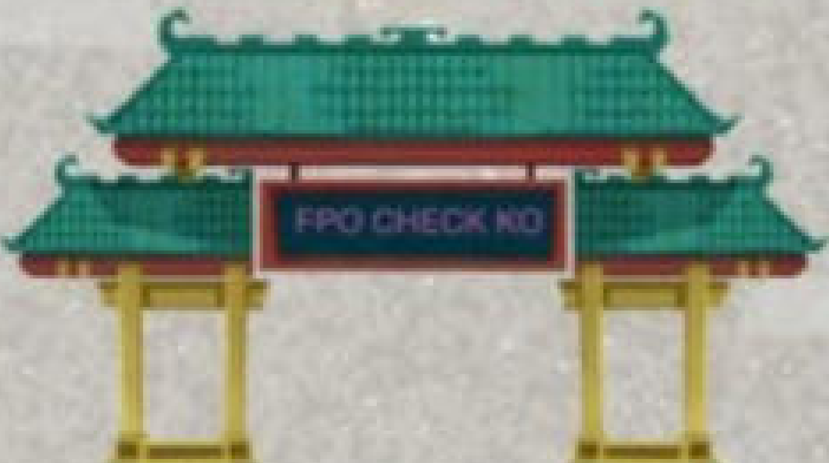

SOLD HERE
ZIGA'S
TRANSMISSION
ALLIGNMENT
COLLISION
TUNE-UP
auto body
AUTO REPAIR
THE GENTLEMAN
Hair Cut
THE CROWN
THE DIPLOMAT
the LAST CHANCE
COUNTRY
BLUEGRASS
&
BLUES
OLYMPIA DINER
THE OLYMPIA
the LAST CHANCE
THE OLYMPIA DINER
Featuring Fine Greek Foods
AIR CONDITIONED
PATTY MAN'S
meatfries
PATTY MAN'S
burgers
MEGAMAX
Colon Buster
SHAVE
SHINE
BARBER
SHOP
D.W. APOTHECARY
D.W. APOTHECARY
33

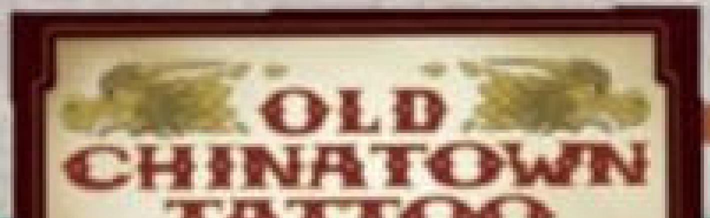

CHINESE HERBS AND HEALTH
麻雀
乒乓
TATTOO COMPANY

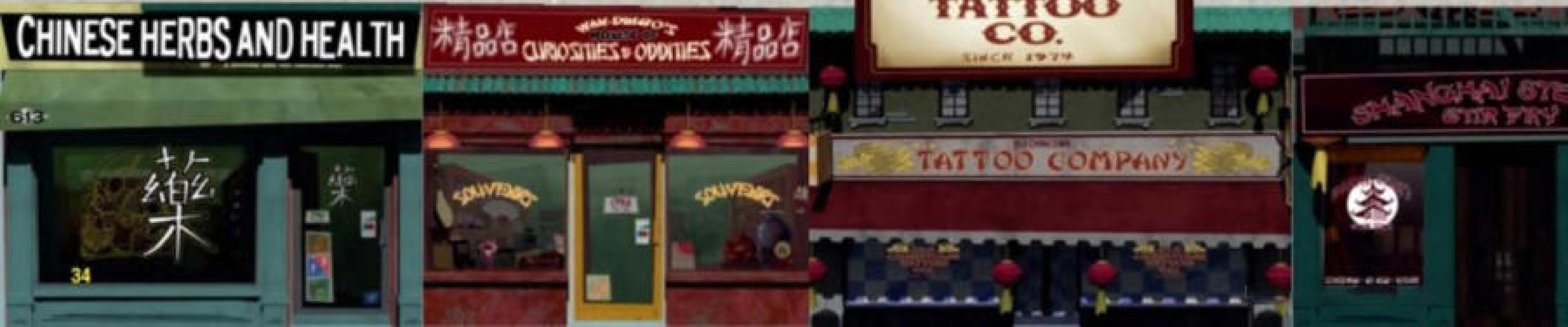


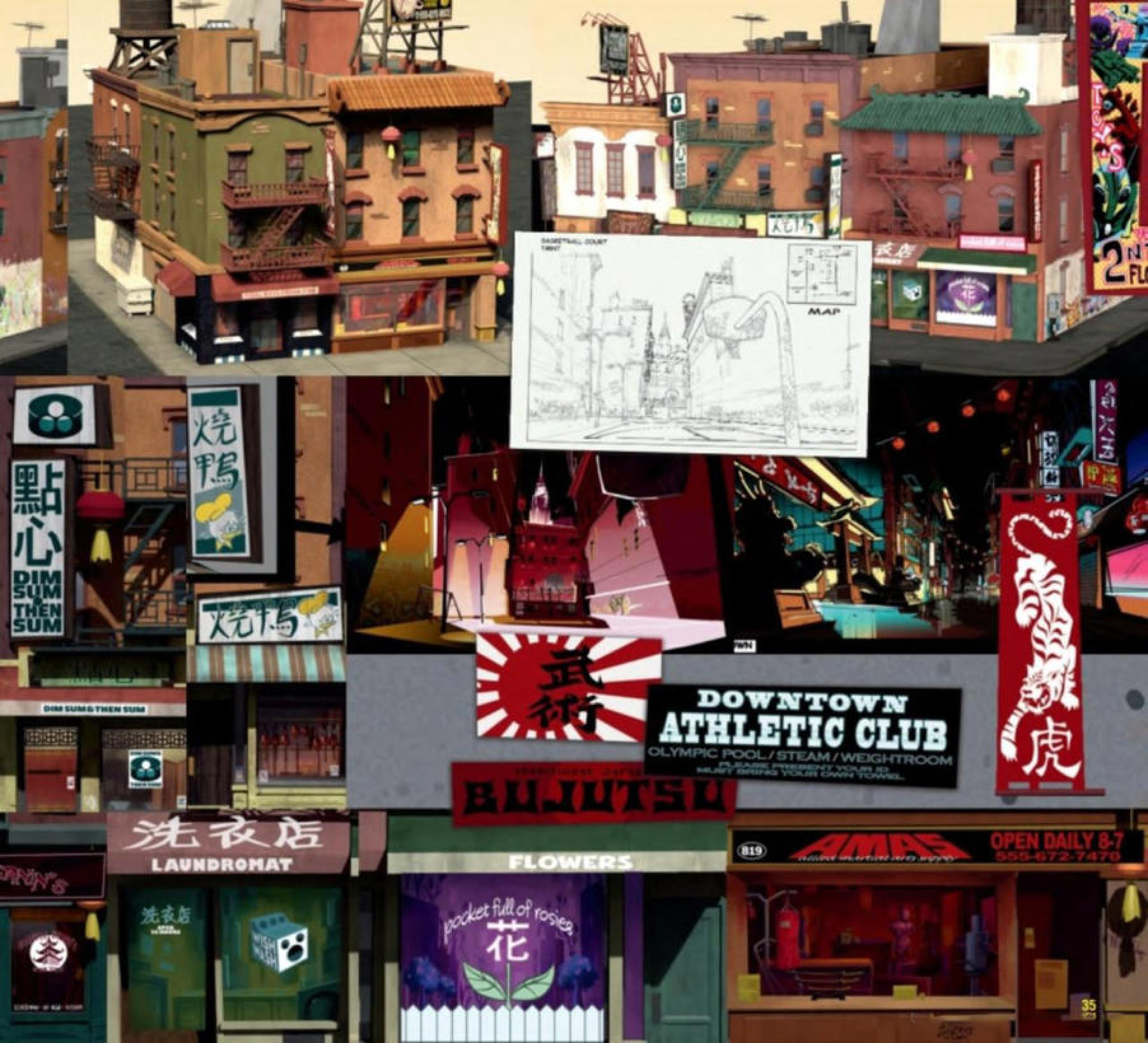
CHINATOWN

I remember watching "Bruce Lee Week" on UHF television as a young kid. There was a television ad for a ninja supply store that would play repeatedly throughout the broadcast. Unbeknownst to my parents, I snuck away to Philadelphia's Chinatown in search of ninja weaponry. What I found was eye-opening: a rich concentration of culture, intact within such a small area. I added several influences from my memories of Philly's Chinatown, including that martial-arts supply shop and an unfortunate roasted duck spot. Home to the "Purple Dragon Gang," this area would host many fight sequences against its unique architecture and detailed storefronts. We designed Chinatown in 2010, so streets would remain dressed "Year of the Tiger."


FPO CHECK KO

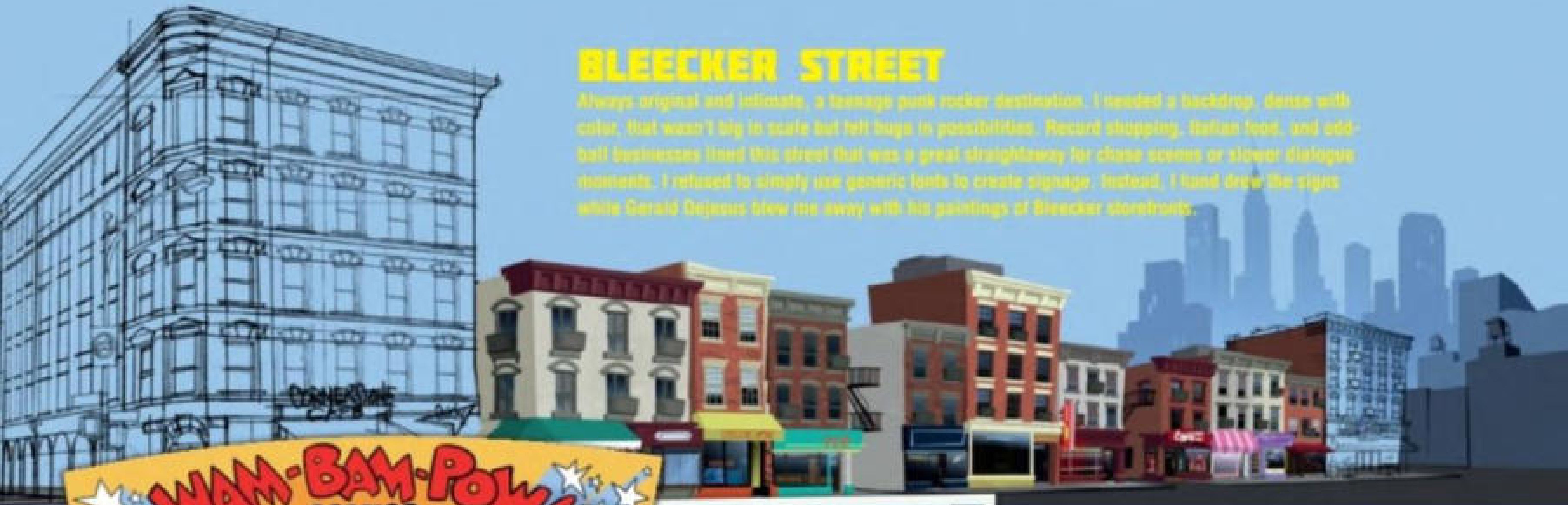

OLD CHINATOWN TATTOO CO.

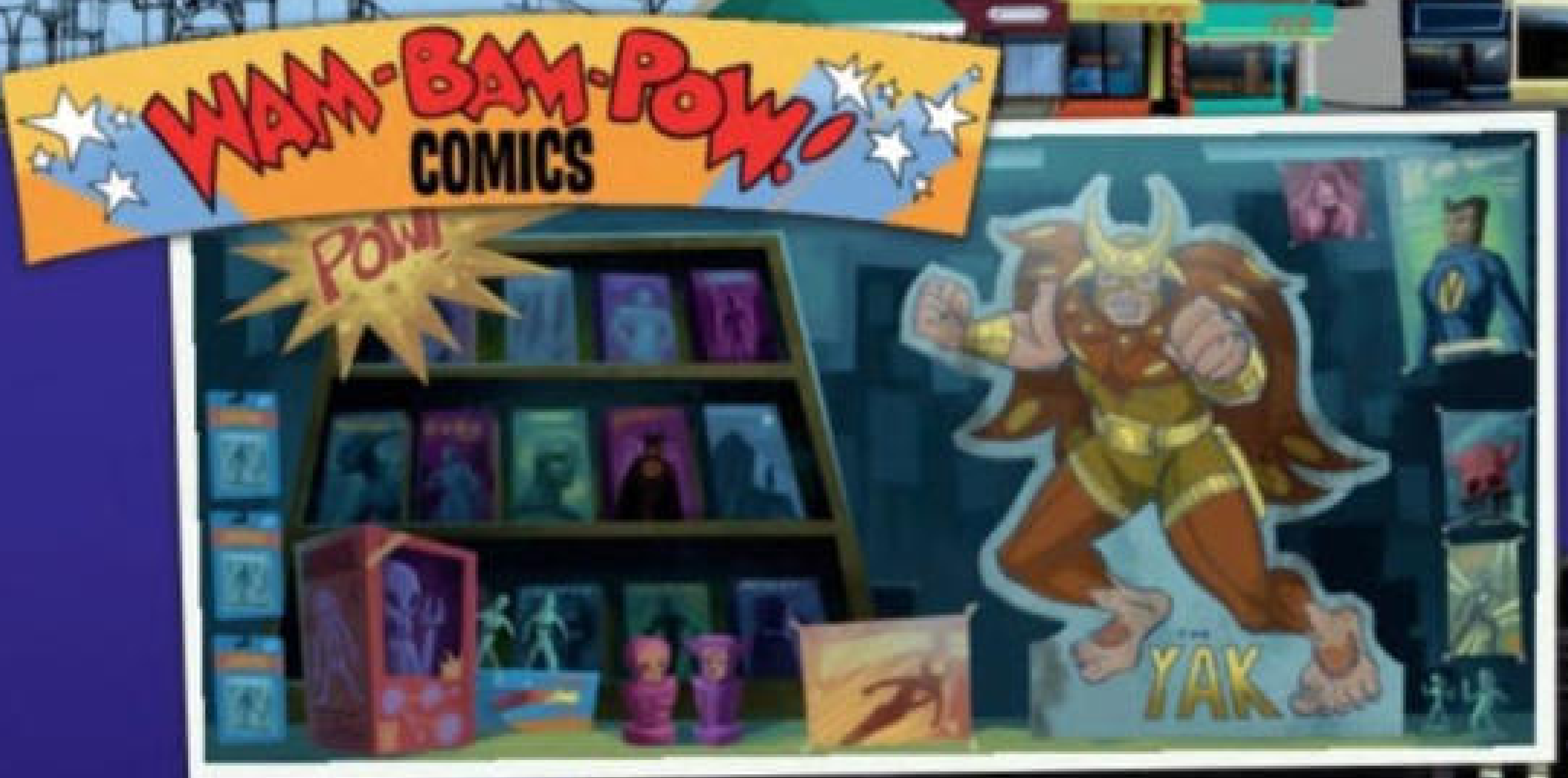

SINCE 1979
CHINESE HERBS AND HEALTH
613
精品店
CURIOSITIES & ODDITIES
精品店
SOUVENIRS
SOUVENIRS
TATTOO COMPANY
SHANGHAI STIR FRY

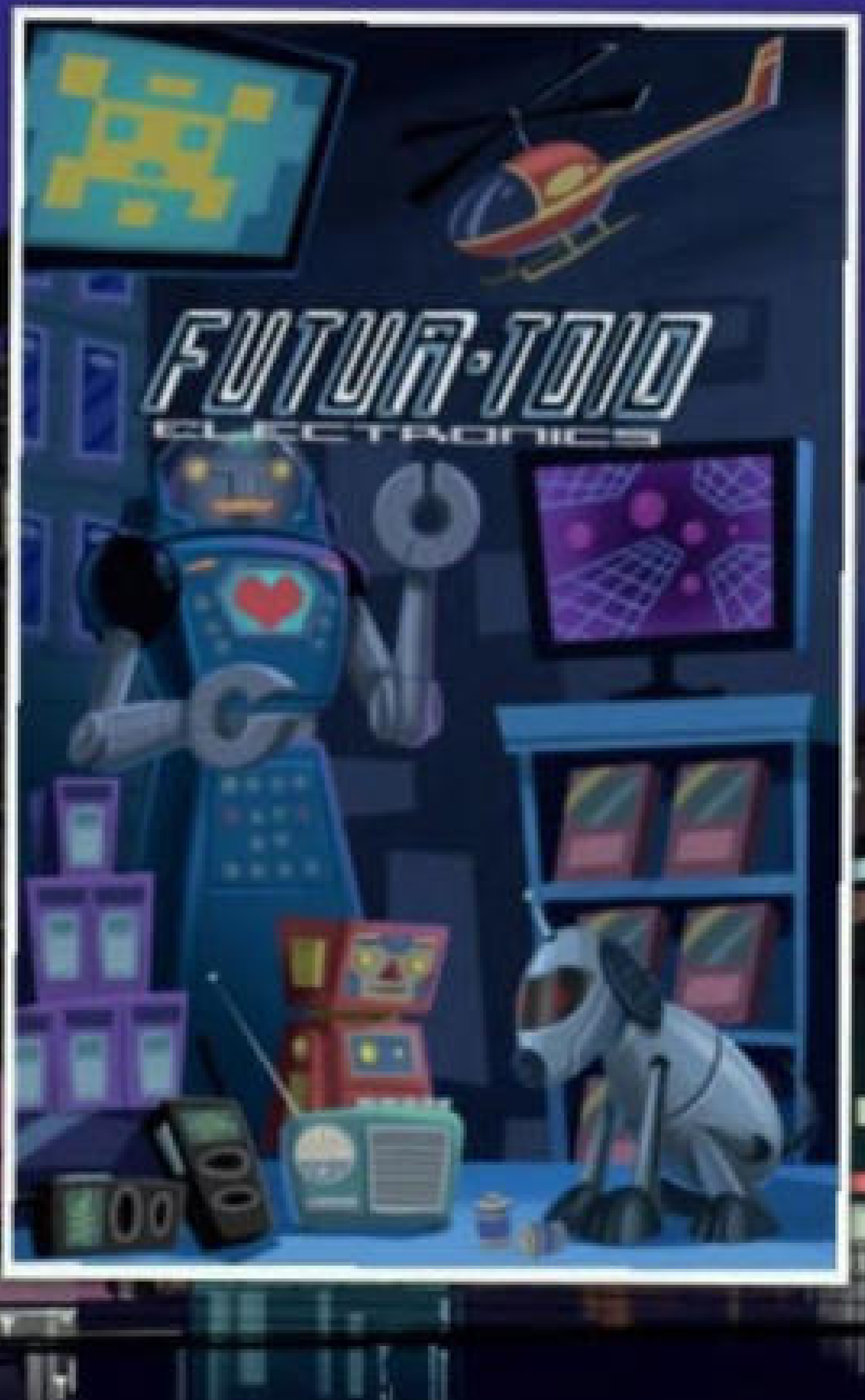

BASKETBALL COURT
MAP
點心
DIM SUM & THEN SUM
燒鴨
燒鴨
DIM SUM & THEN SUM
武術
DOWNTOWN
ATHLETIC CLUB
OLYMPIC POOL / STEAM / WEIGHTROOM
PLEASE PRESENT YOUR ID
MUST BRING YOUR OWN TOWEL
BUJUTSU
虎
洗衣店
LAUNDROMAT
洗衣店
WISH WASH
FLOWERS
pocket full of rosies
花
819
AMAS
OPEN DAILY 8-7
555-672-7470
35

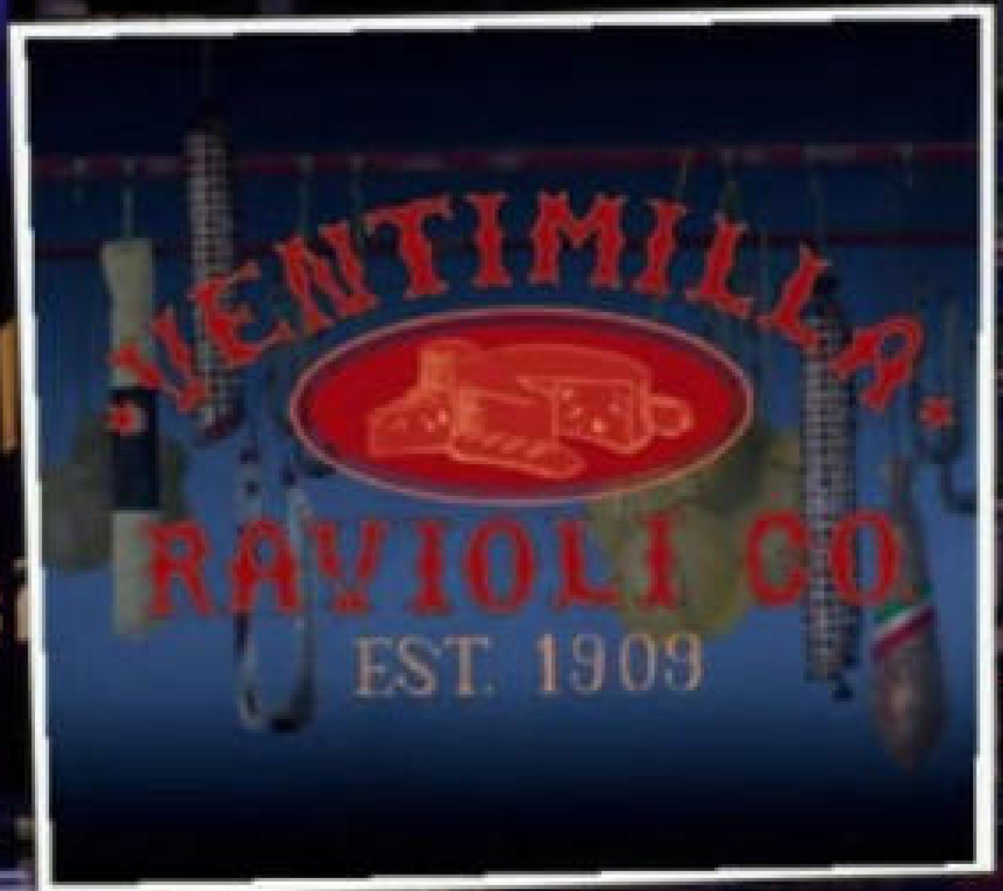
BLEECKER STREET

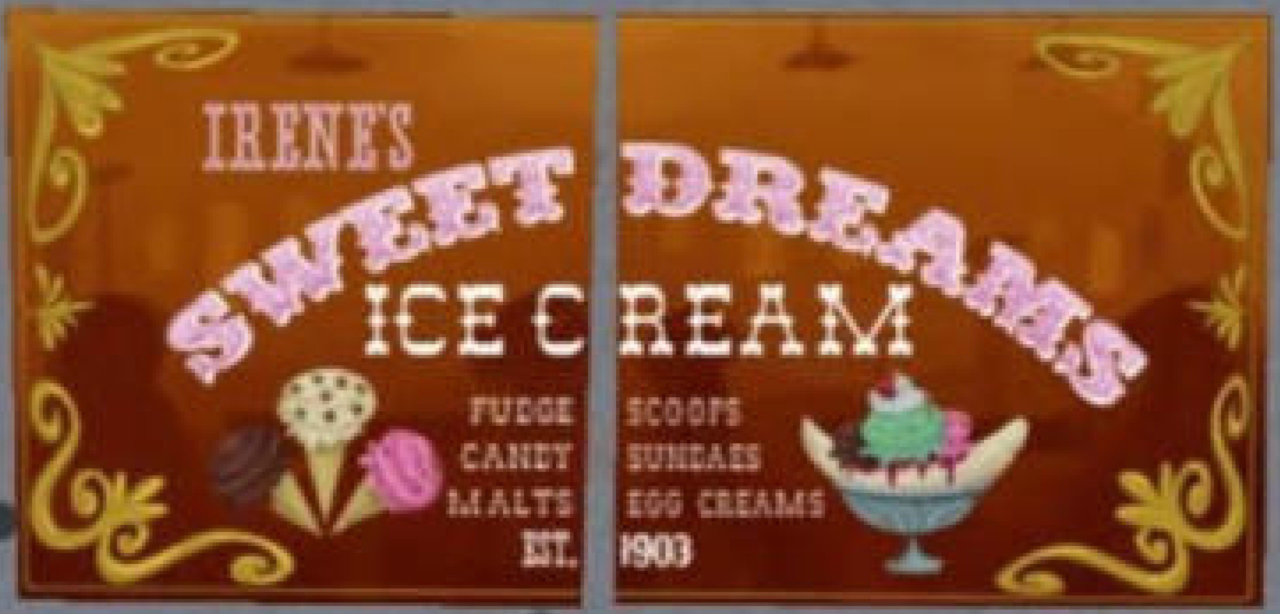
Always original and intimate, a teenage punk rocker destination. I needed a backdrop, dense with color, that wasn't big in scale but felt huge in possibilities. Record shopping, Italian food, and odd-ball businesses lined this street that was a great straightaway for chase scenes or slower dialogue moments. I refused to simply use generic fonts to create signage. Instead, I hand drew the signs while Gerald Dejesus blew me away with his paintings of Bleecker storefronts.

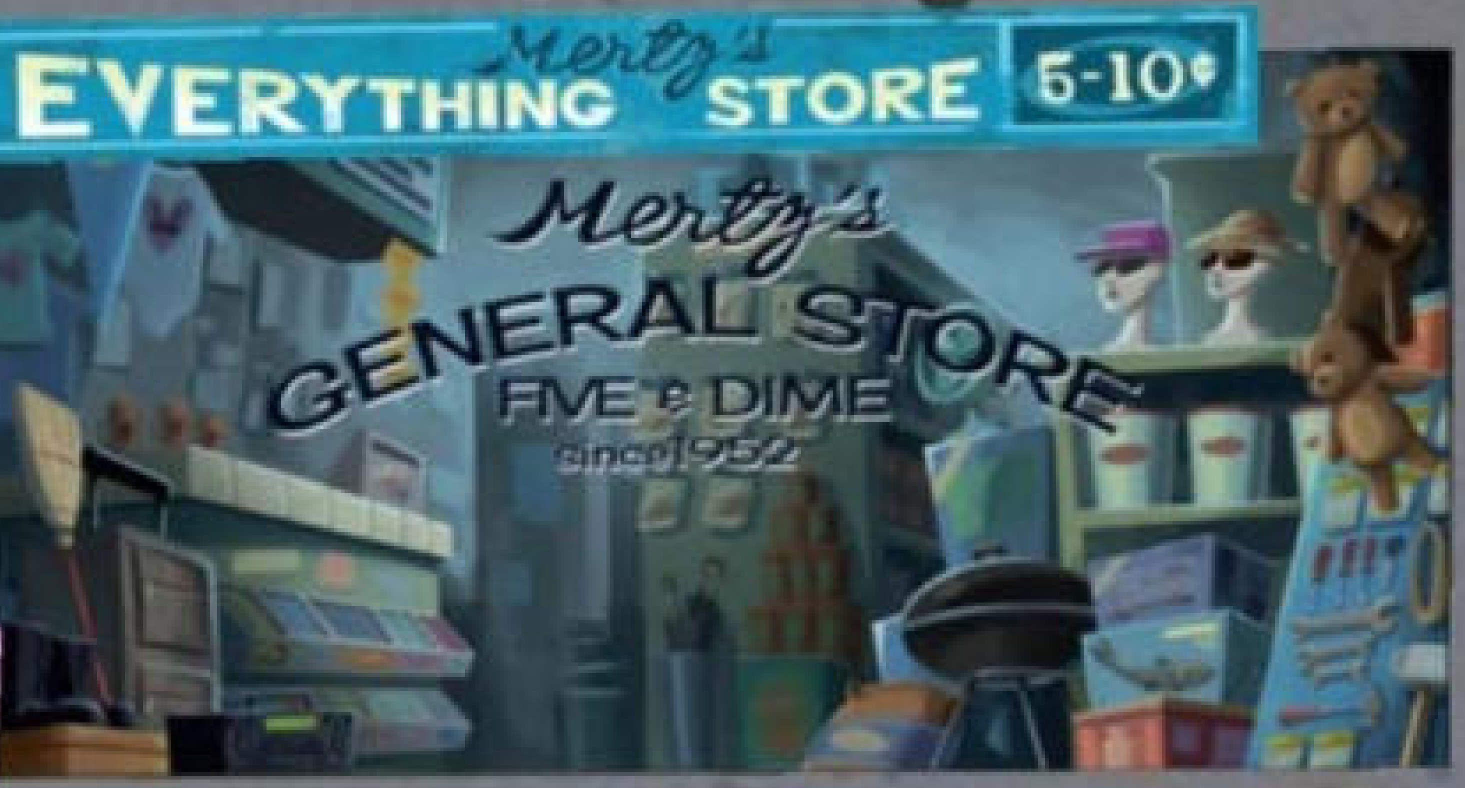


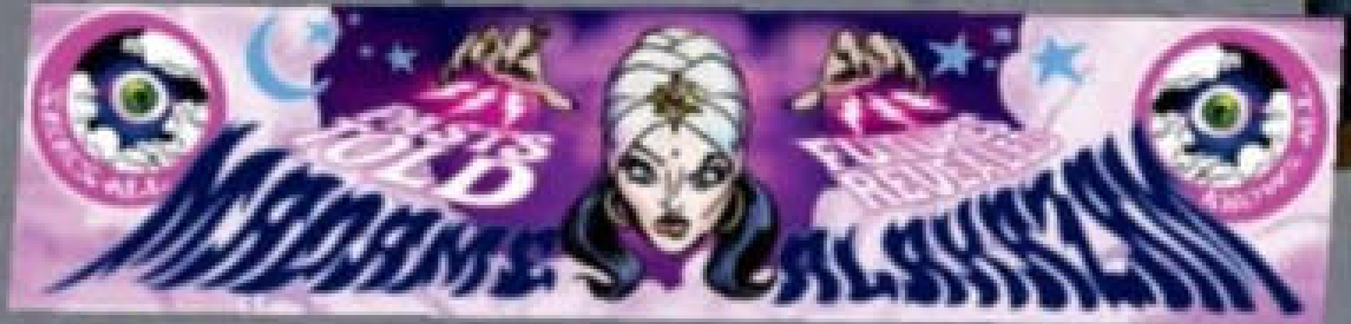

WAM-BAM-POW!
COMICS
POW!
THE YAK

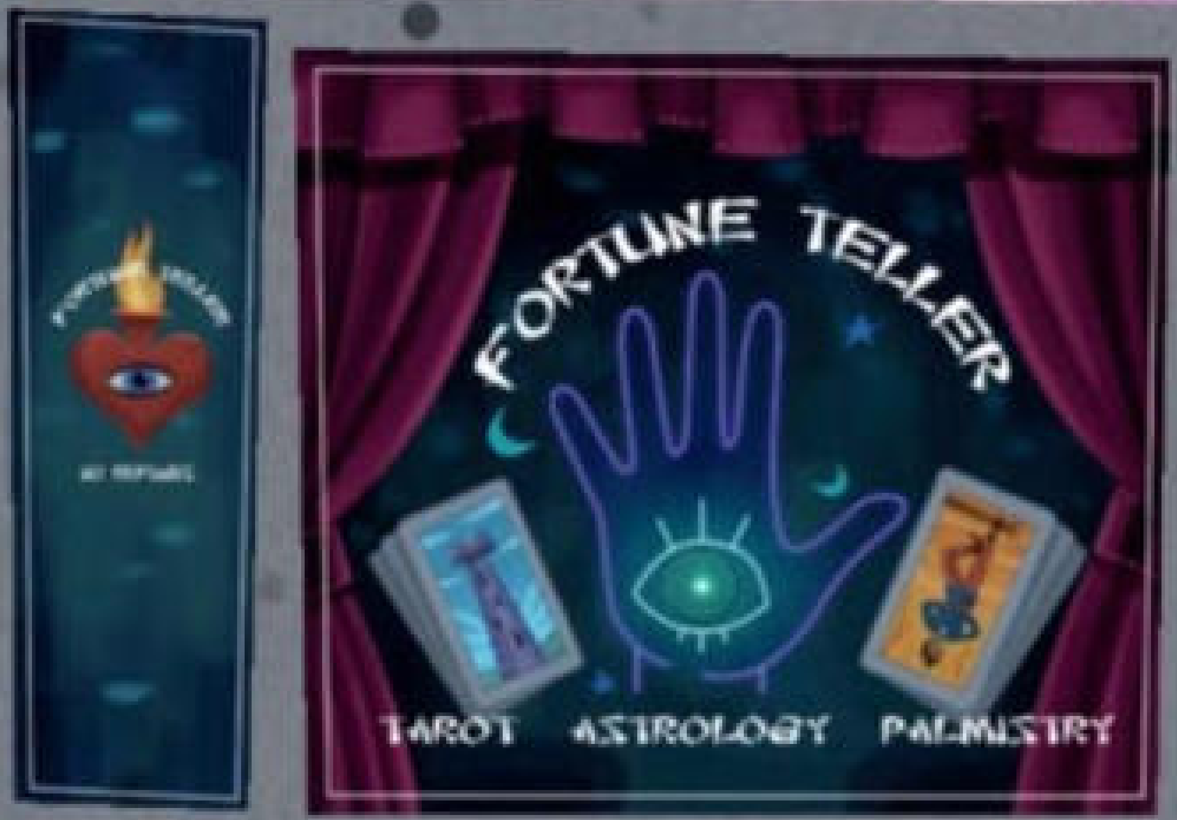

FUTUR-TOID
ELECTRONICS

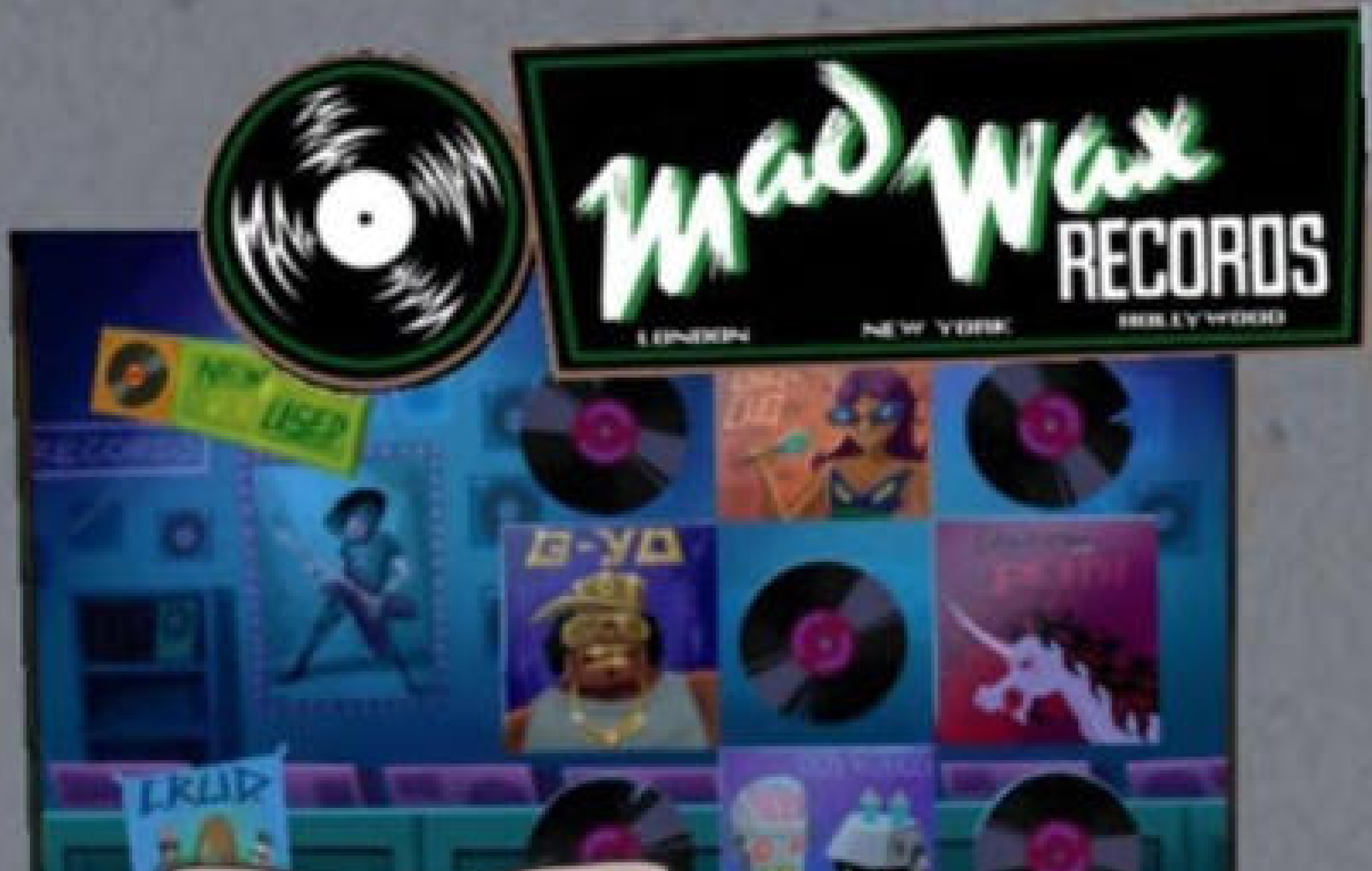

VENTIMILLA
RAVIOLI CO.
EST. 1909

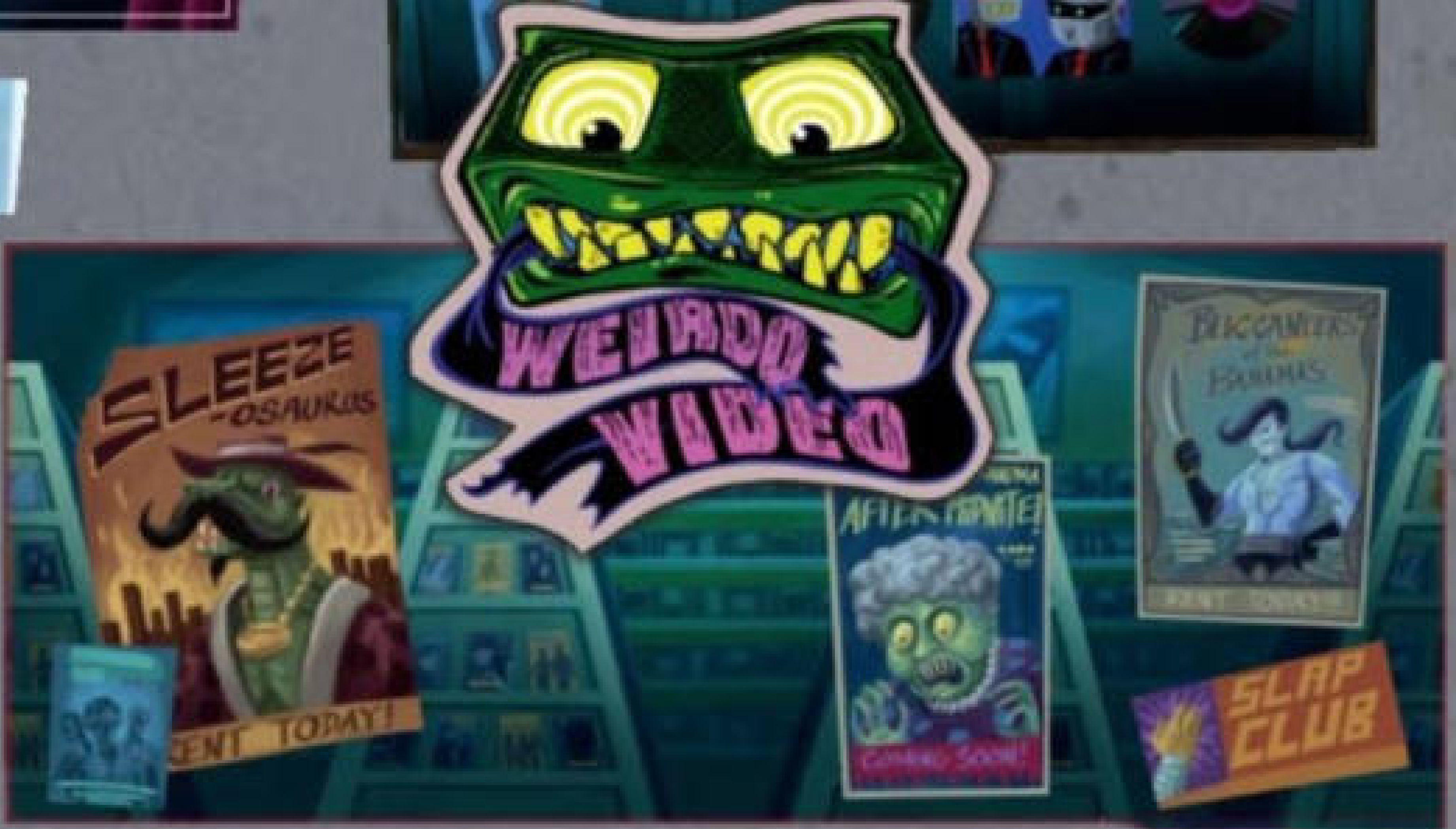

IRENE'S
SWEET DREAMS
ICE CREAM
FUDGE
CANDY
MALTS
SCOOPS
SUNDAES
EGG CREAMS
EST. 1903

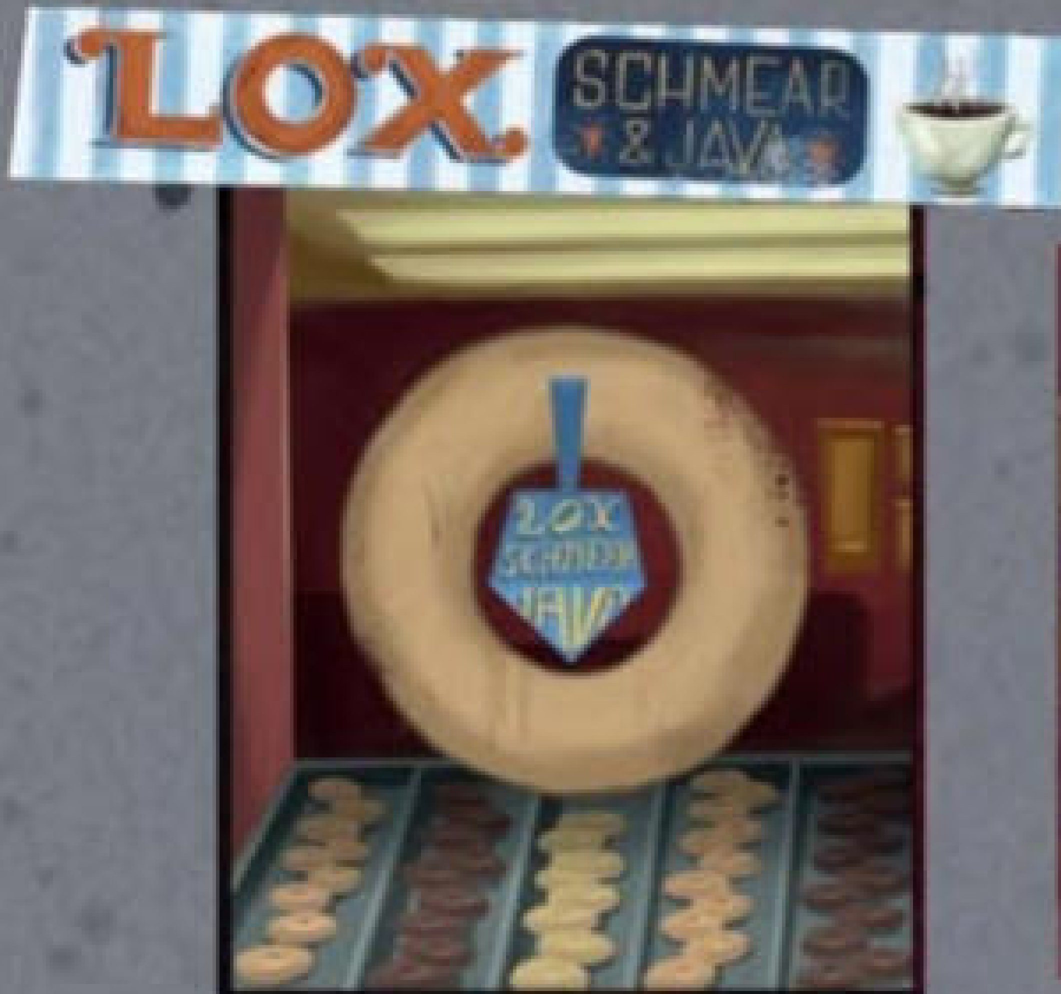

Mertz's
EVERYTHING STORE
5-10¢
Mertz's
GENERAL STORE
FIVE & DIME
since 1952


MADAME ALKHAZEM


FORTUNE TELLER
TAROT
ASTROLOGY
PALMISTRY

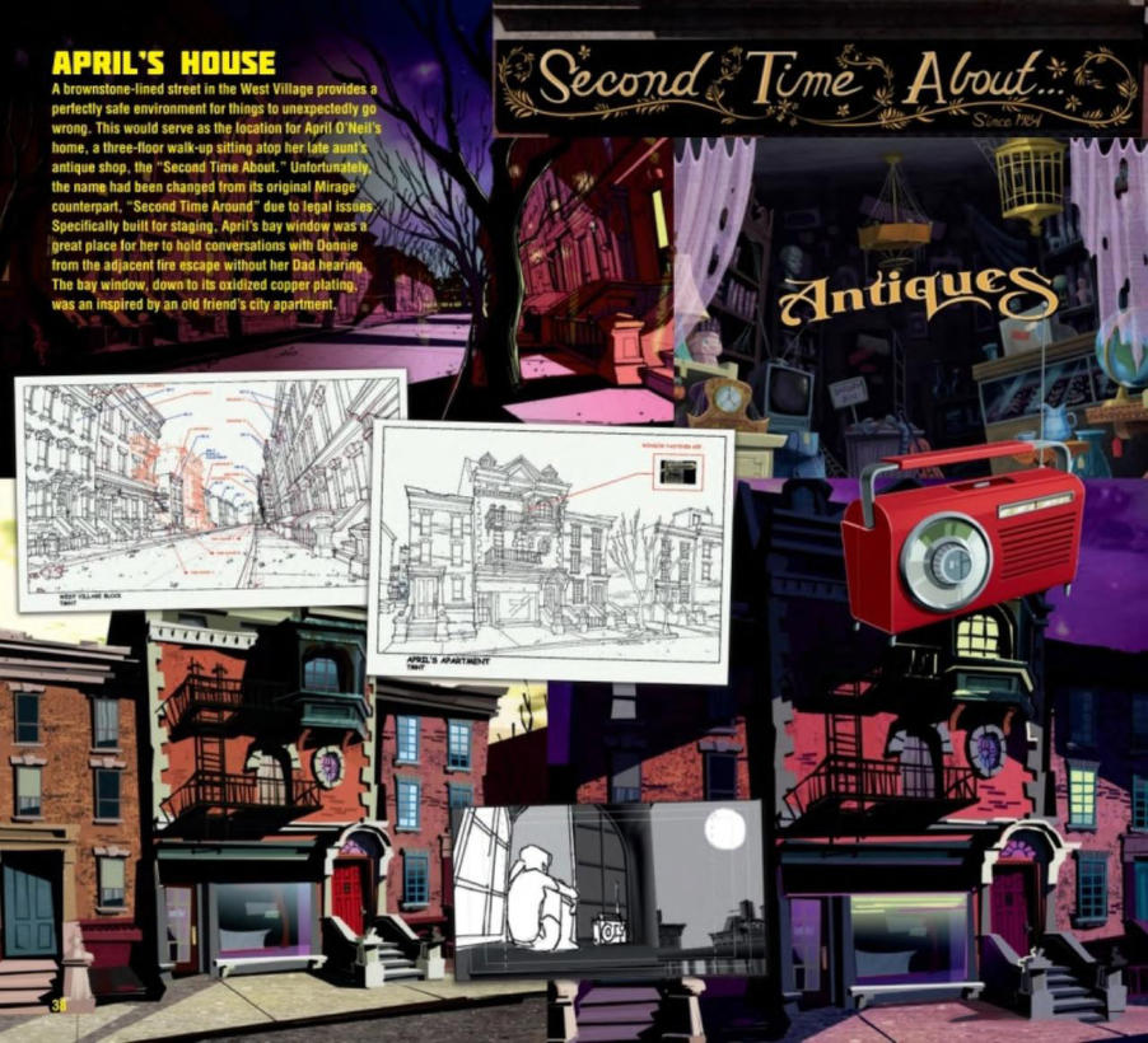

Mad Wax
RECORDS
LONDON
NEW YORK
HOLLYWOOD
NEW
USED
B-YO


WEIRDO VIDEO
SLEEZE-OSAURUS
RENT TODAY!
AFTERMATH
COMING SOON!
BUCCANEERS
RENT TODAY!
SLAP CLUB


LOX
SCHMEAR & JAVA
LOX SCHMEAR JAVA

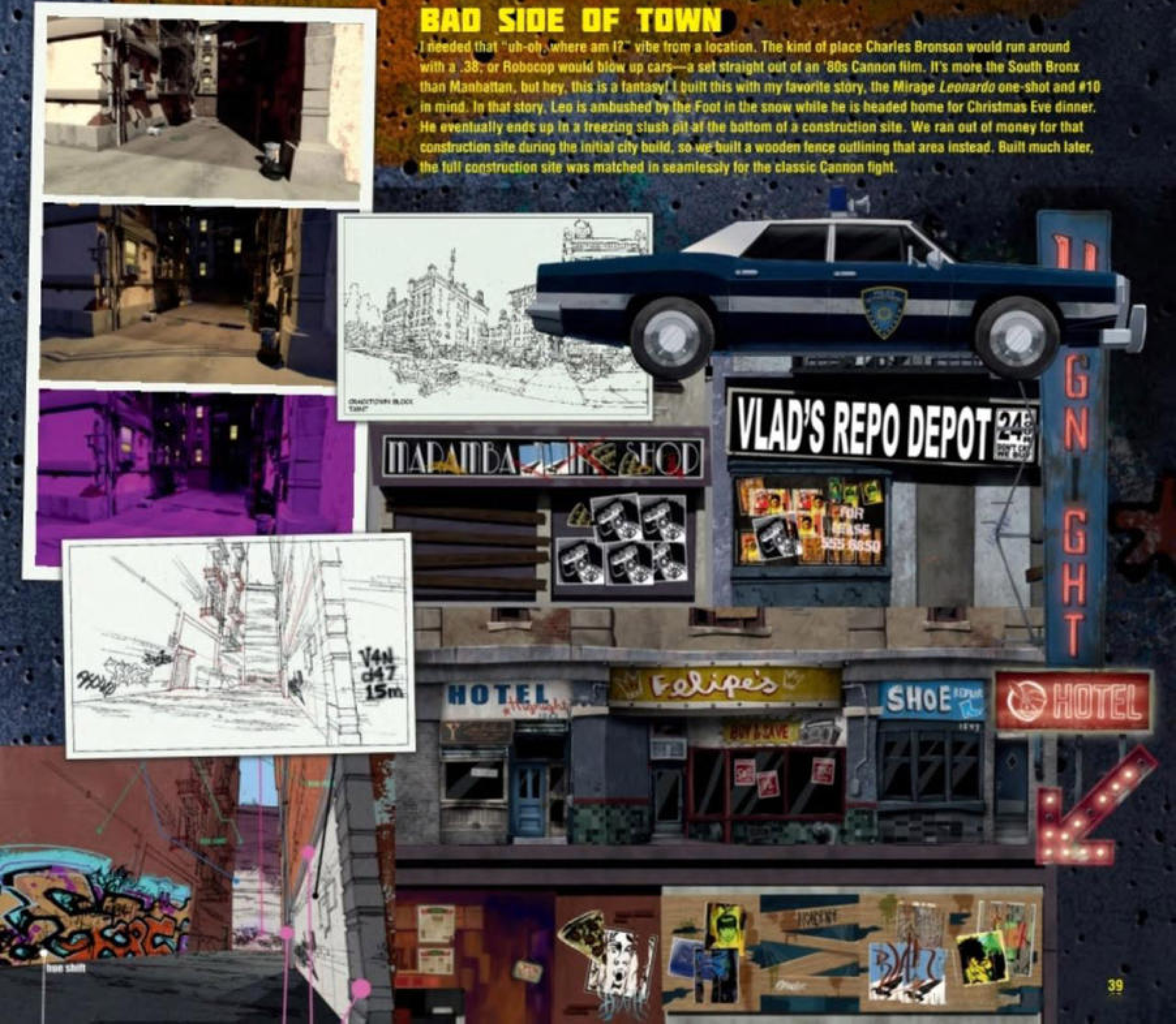
APRIL'S HOUSE

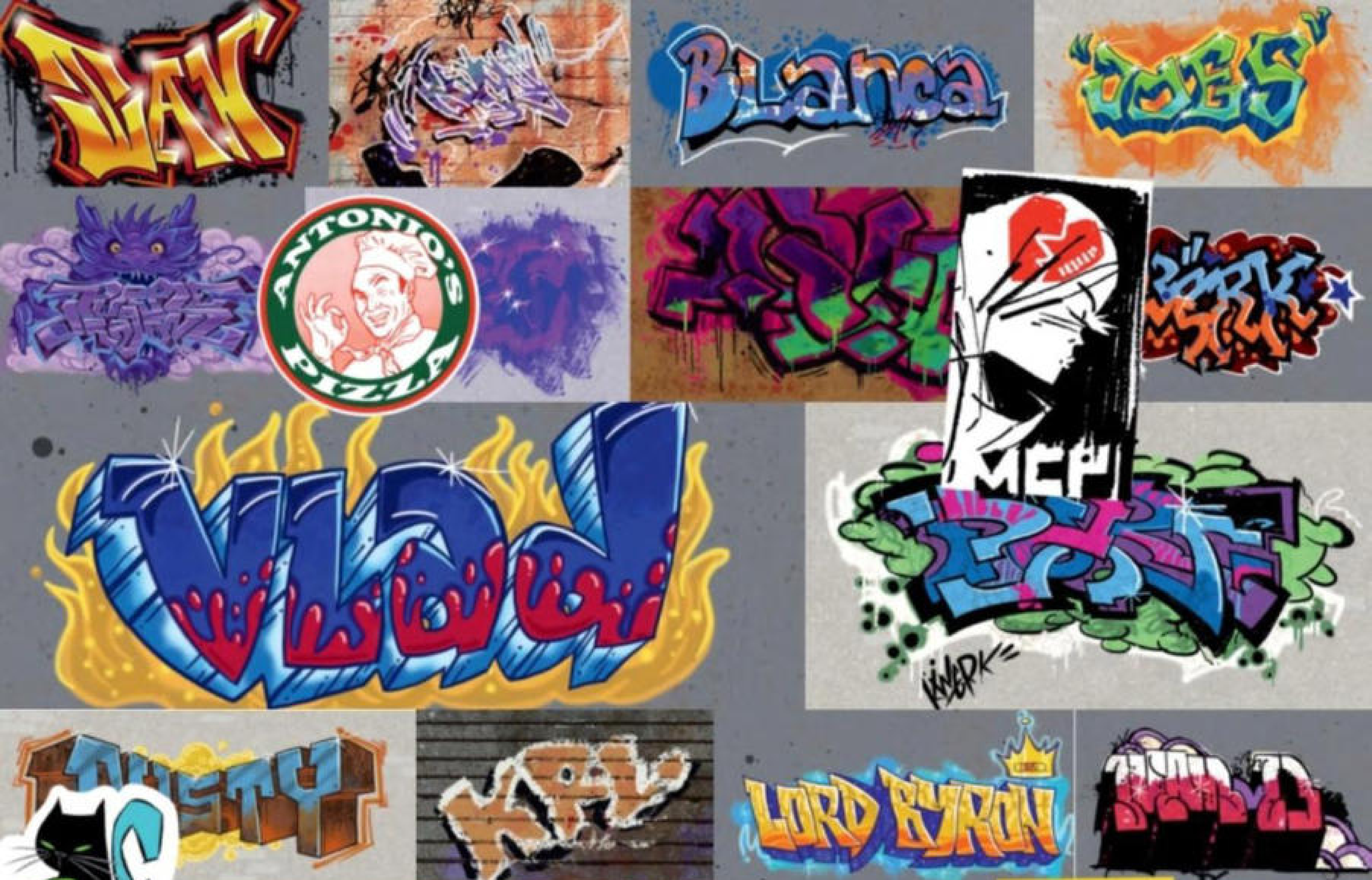
A brownstone-lined street in the West Village provides a perfectly safe environment for things to unexpectedly go wrong. This would serve as the location for April O'Neil's home, a three-floor walk-up sitting atop her late aunt's antique shop, the "Second Time About." Unfortunately, the name had been changed from its original Mirage counterpart, "Second Time Around" due to legal issues. Specifically built for staging, April's bay window was a great place for her to hold conversations with Donnie from the adjacent fire escape without her Dad hearing. The bay window, down to its oxidized copper plating, was an inspired by an old friend's city apartment.

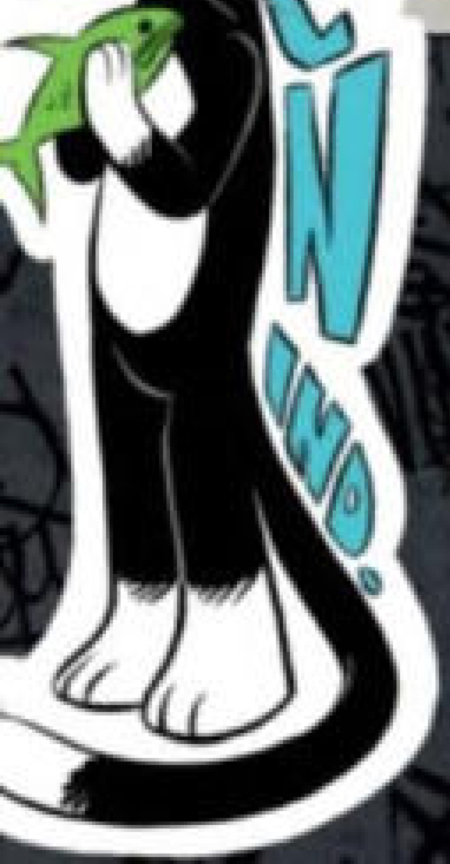

Second Time About...
Since 1984
Antiques
WEST VILLAGE BLOCK
TMNT
APRIL'S APARTMENT
TMNT

BAD SIDE OF TOWN

I needed that "uh-oh, where am I?" vibe from a location. The kind of place Charles Bronson would run around with a .38; or Robocop would blow up cars—a set straight out of an '80s Cannon film. It's more the South Bronx than Manhattan, but hey, this is a fantasy! I built this with my favorite story, the Mirage *Leonardo* one-shot and #10 in mind. In that story, Leo is ambushed by the Foot in the snow while he is headed home for Christmas Eve dinner. He eventually ends up in a freezing slush pit at the bottom of a construction site. We ran out of money for that construction site during the initial city build, so we built a wooden fence outlining that area instead. Built much later, the full construction site was matched in seamlessly for the classic Cannon fight.


VLAD'S REPO DEPOT
24 HR
MARAMBA SHOP
FOR LEASE
555-8850
NIGHT
HOTEL
Felipe's
BUY & SAVE
SHOE REPAIR
HOTEL
V4N
d47
15m
hue shift

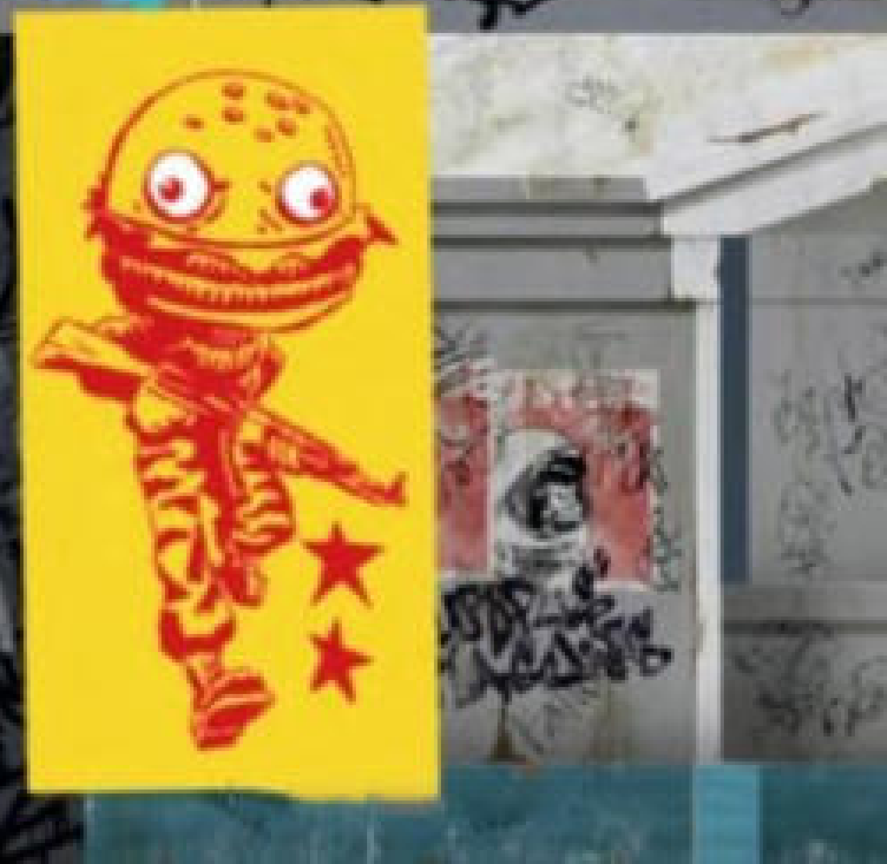


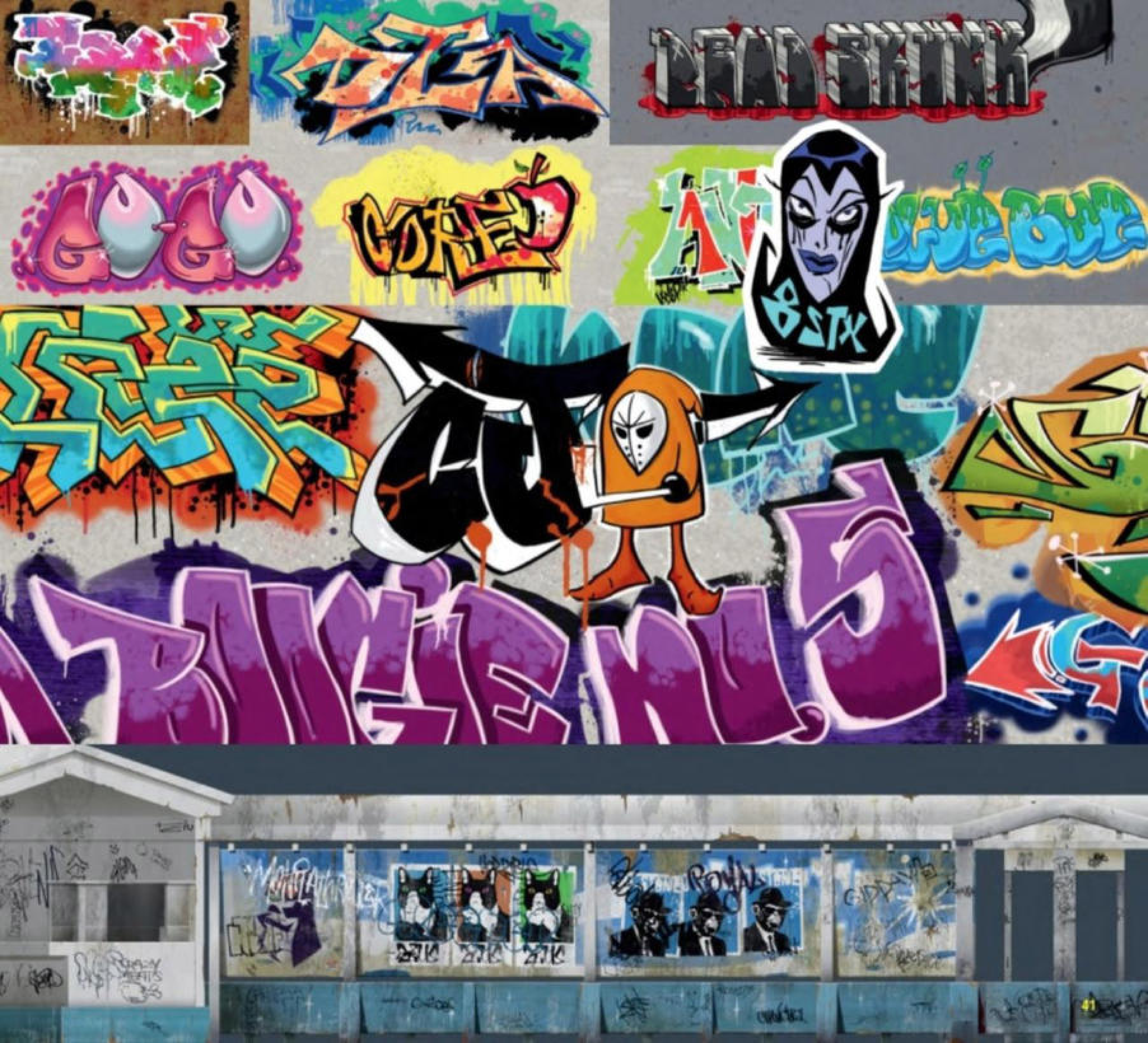


GRAFFITI

Throw-ups, burners, and bombs drape every inch of the city. Stickers and tags wrap around even the smallest of structures. This was necessary to give the city a beating pulse, a living, breathing, place—full of creativity. While the CG textures are amazing, the lack of a graphic hand drawn element laid overtop just felt lacking. This was the most important touch for me. I remember making stickers for days while writers Irineo, Byron, and Jack Rossi went all city!

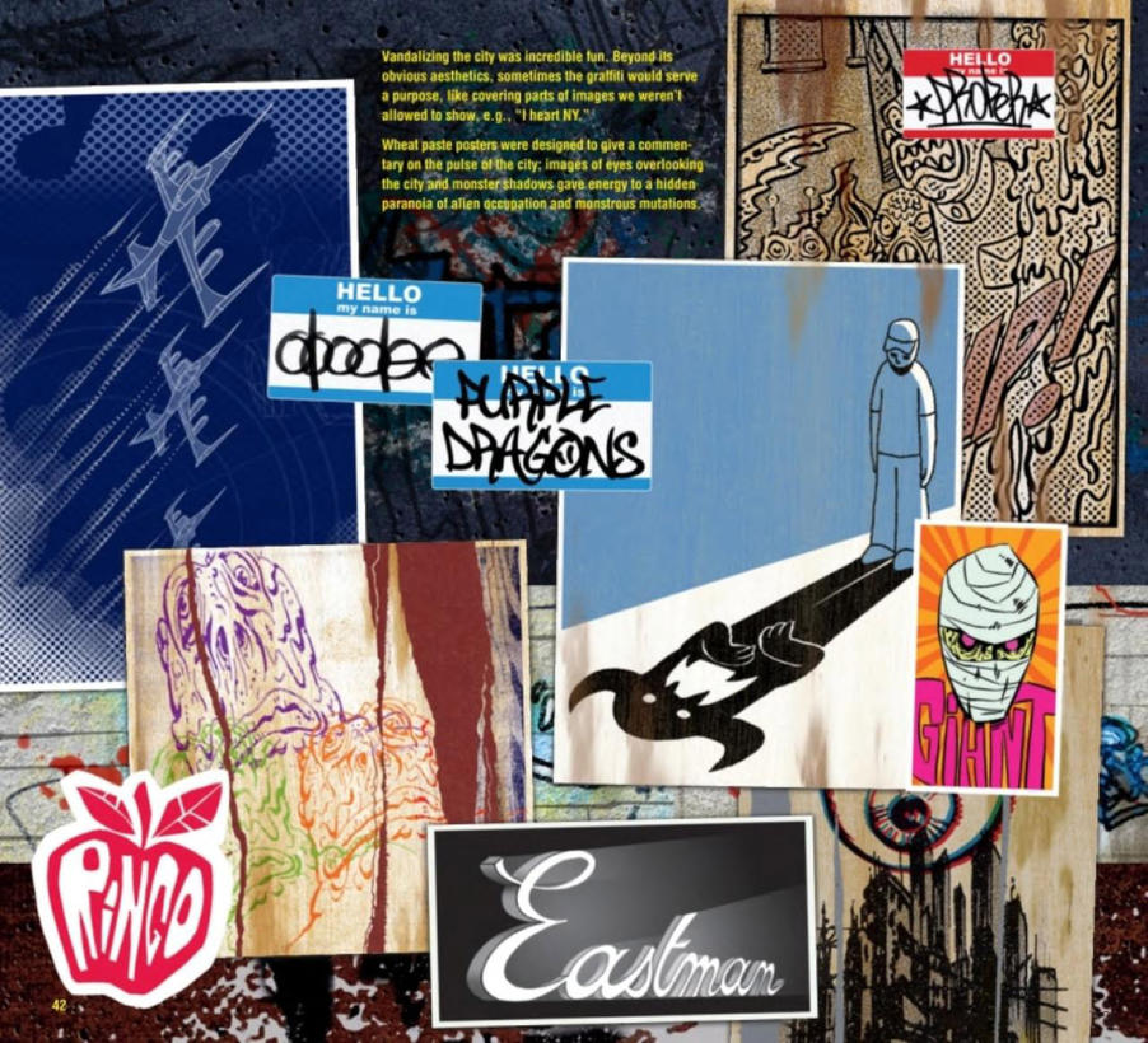
While Casey Jones wasn't set to appear until season two, we made sure on day one we planted his stickers and murals all over the city to tease his arrival.

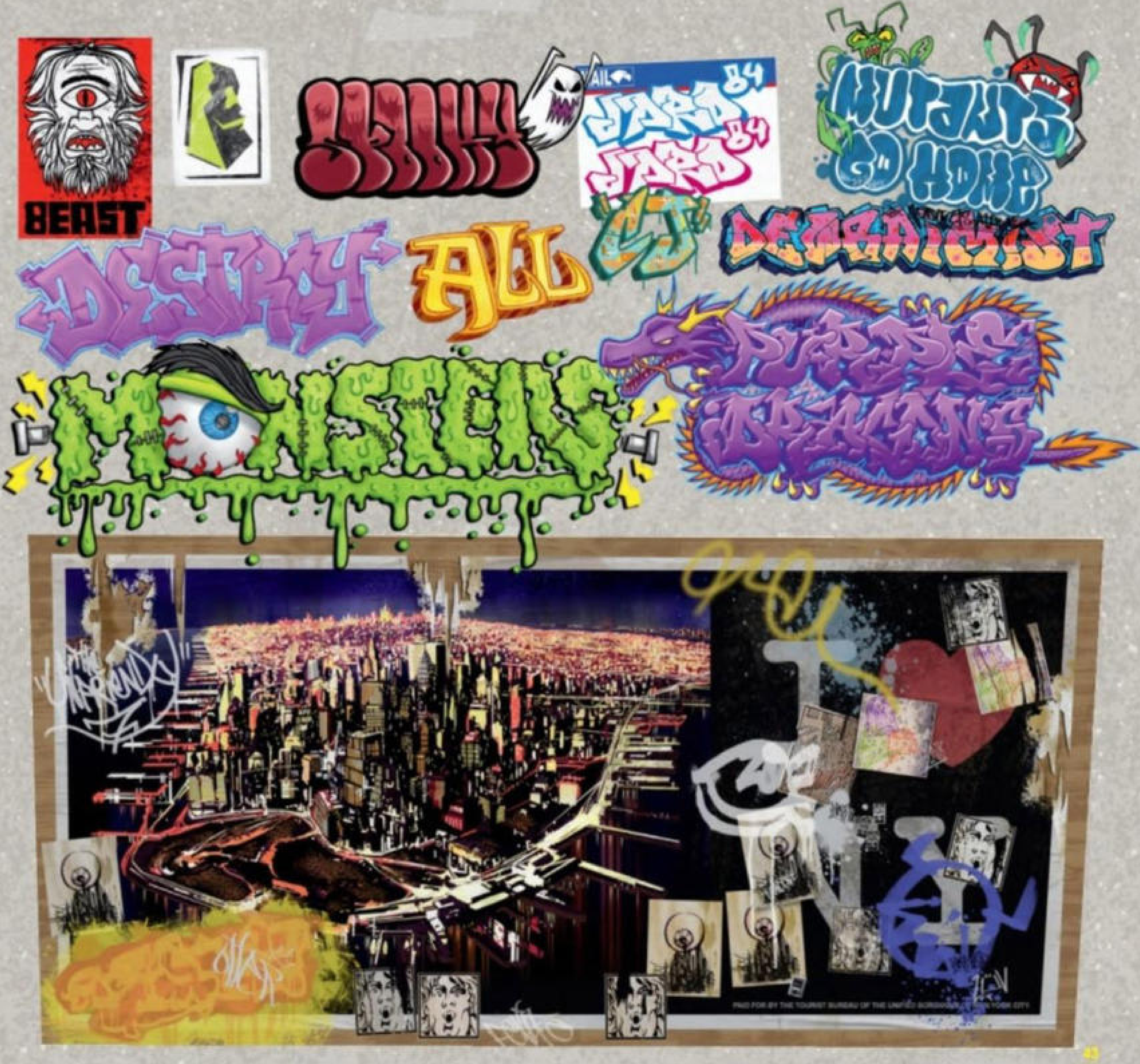



DEAD SKUNK
GOGO
CORED
8 STX
2TK
2TK
2TK

Vandalizing the city was incredible fun. Beyond its obvious aesthetics, sometimes the graffiti would serve a purpose, like covering parts of images we weren't allowed to show, e.g., "I heart NY."

Wheat paste posters were designed to give a commentary on the pulse of the city; images of eyes overlooking the city and monster shadows gave energy to a hidden paranoia of alien occupation and monstrous mutations.

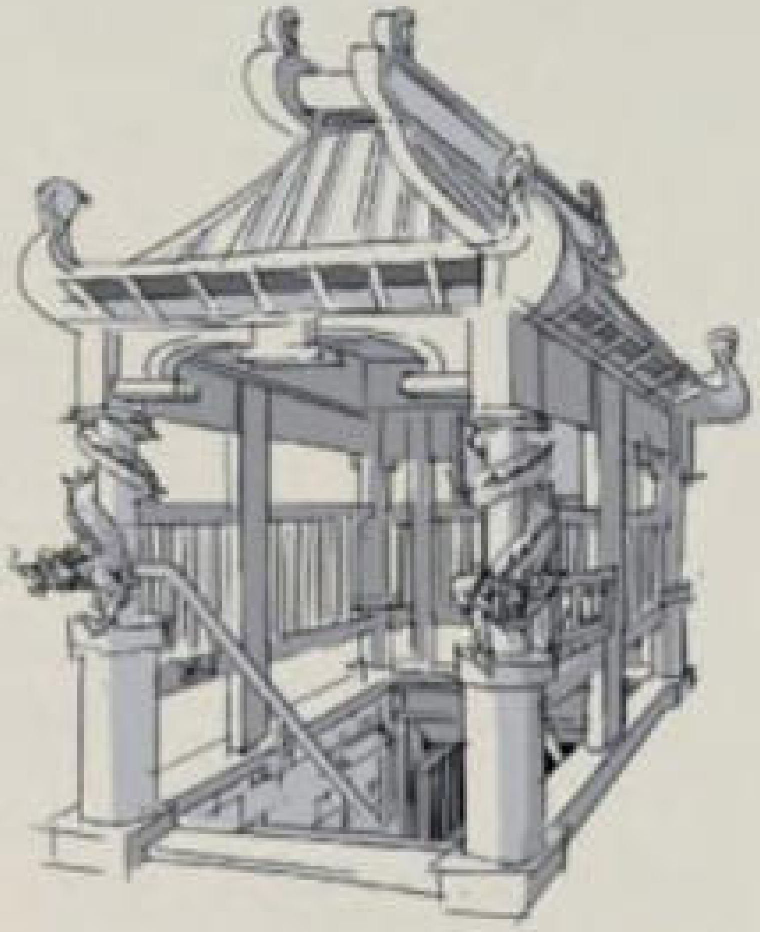

HELLO
my name is
PROPER
HELLO
my name is
HELLO
my name is
PURPLE DRAGONS
GIANT
Ringo
Eastman

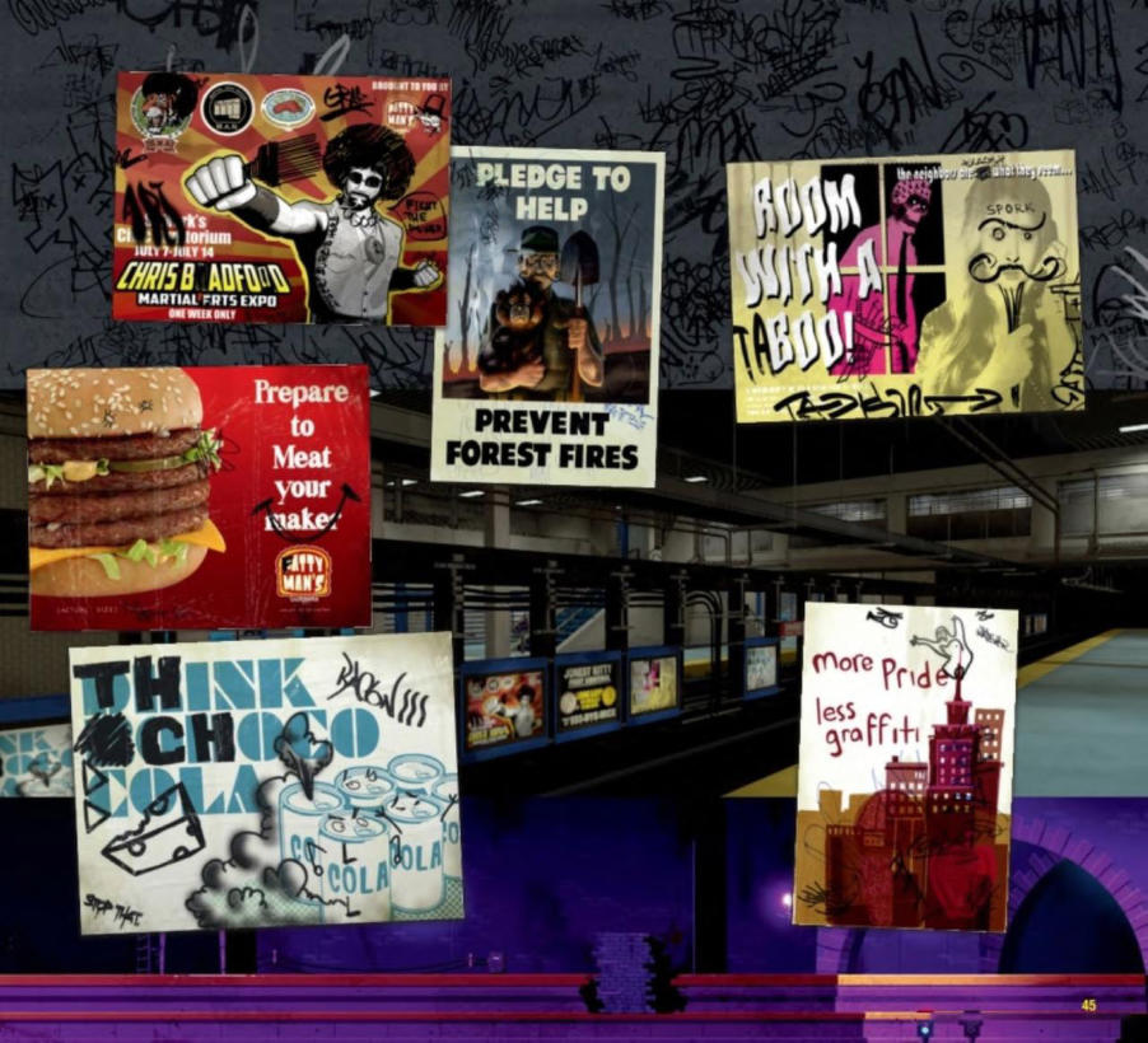

BEAST
TAIL
84
MUTANTS GO HOME
DESTROY
ALL
MONSTERS
PURPLE DRAGONS

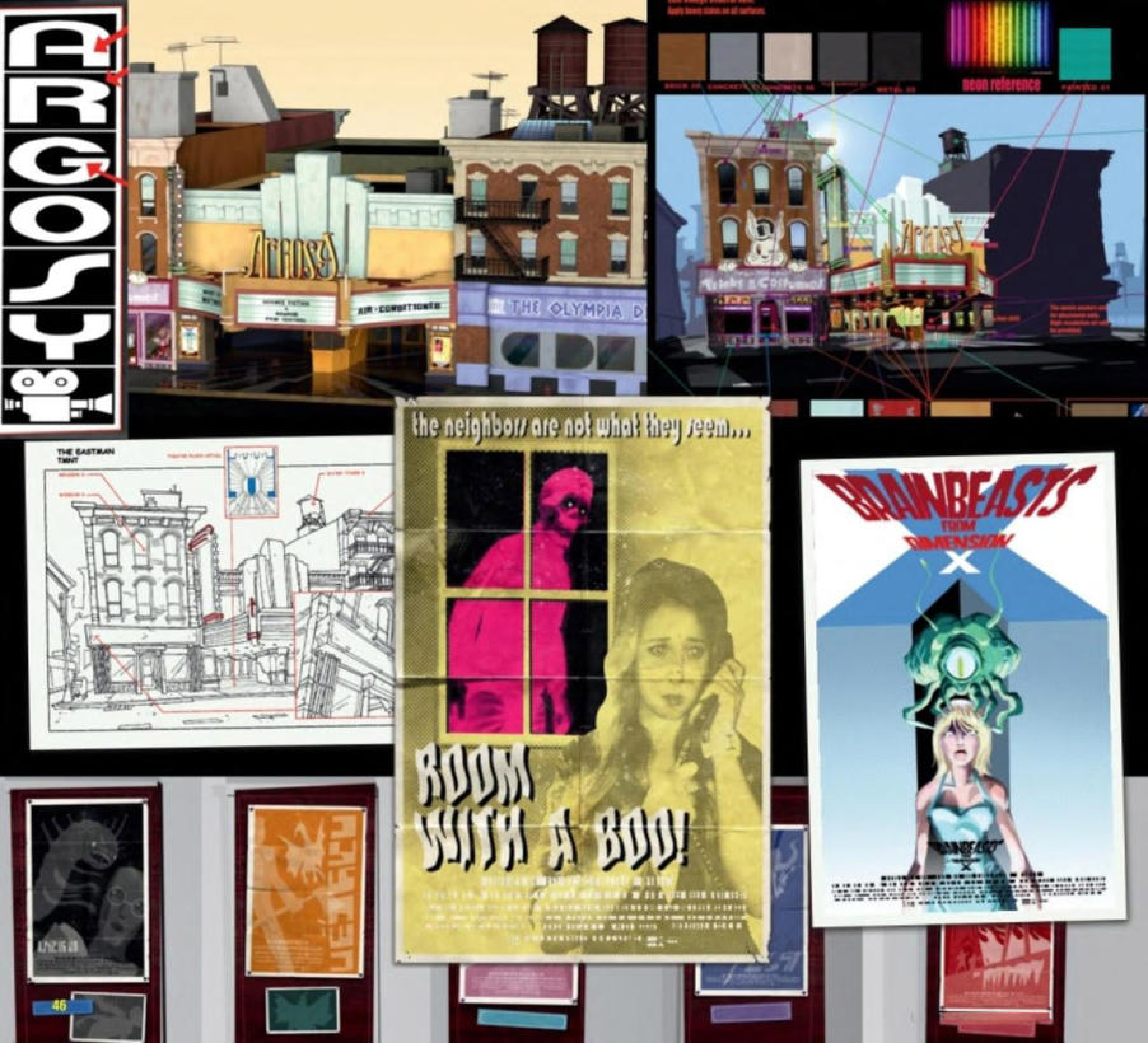
SUBWAY

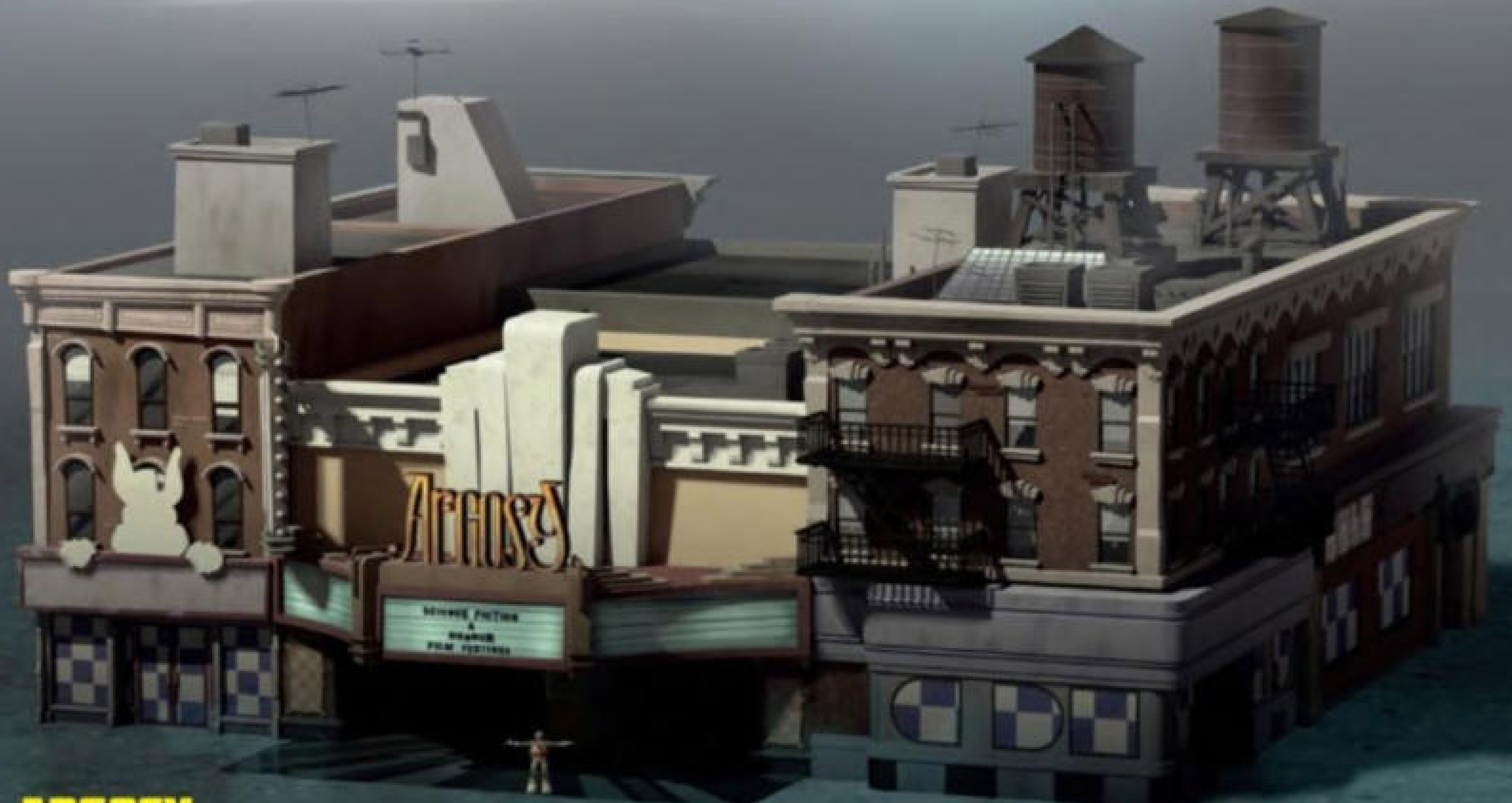
Amazing textures showcased here are a staple set of any underground city adventure.

Painters Jermaine Jose and Jeffry Mazon blasted this subway with classic wall writing, inspired by the likes of "Cornbread" and "TAKI 183." This station is incredible in its contrasts of textures, ranging from an enormous gradient, mosaic-tiled wall to its stainless steel and chicken wire corridors. Nadia's art direction was able to capture the realism of the world but still had a subtlety that made it pure.



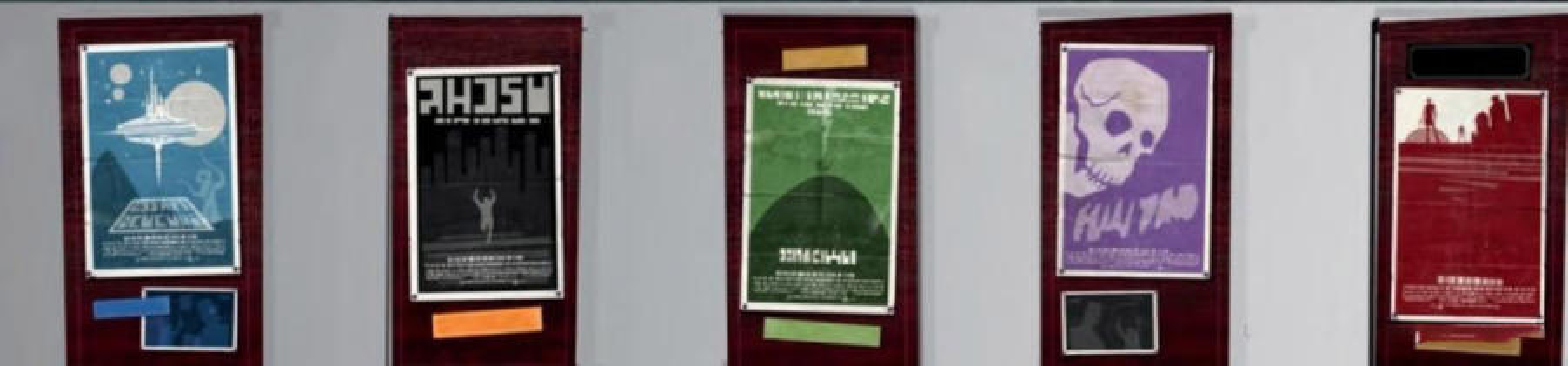

BROUGHT TO YOU BY
FATTY MAN'S
...rk's
Ch... torium
JULY 7-JULY 14
CHRIS B ADFO D
MARTIAL ARTS EXPO
ONE WEEK ONLY
PLEDGE TO HELP
PREVENT FOREST FIRES
ROOM WITH A TABOO!
SPORK
Prepare to Meat your maker
FATTY MAN'S
THINK CHOCO COLA
COLA
STOP THAT
more Pride less graffiti

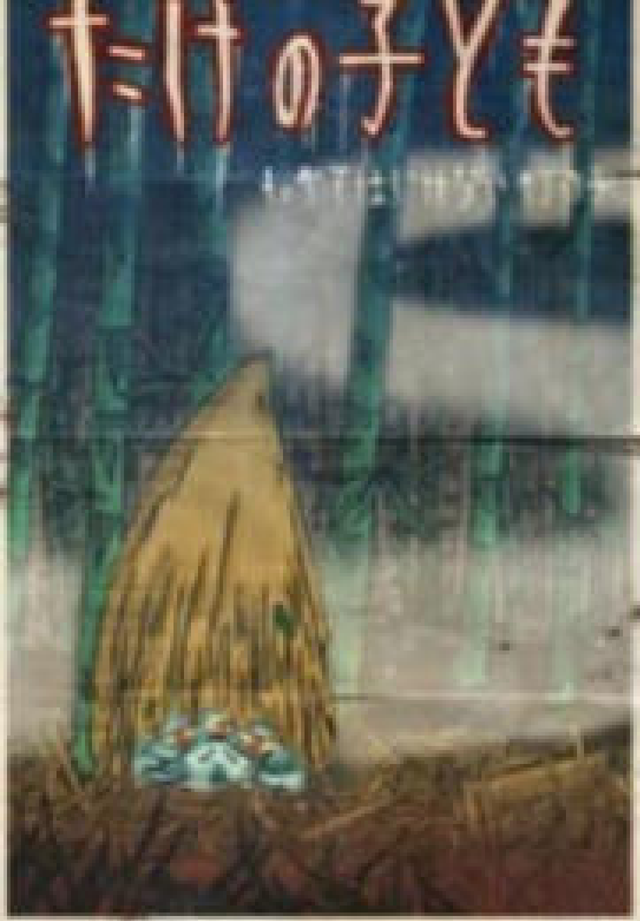

ARGOSY
ARGOSY
AIR-CONDITIONED
THE OLYMPIA D
neon reference
ARGOSY
Tickets & Costumes
THE EASTMAN TINT
the neighbors are not what they seem...
ROOM WITH A BOO!
BRAINBEASTS FROM DIMENSION X

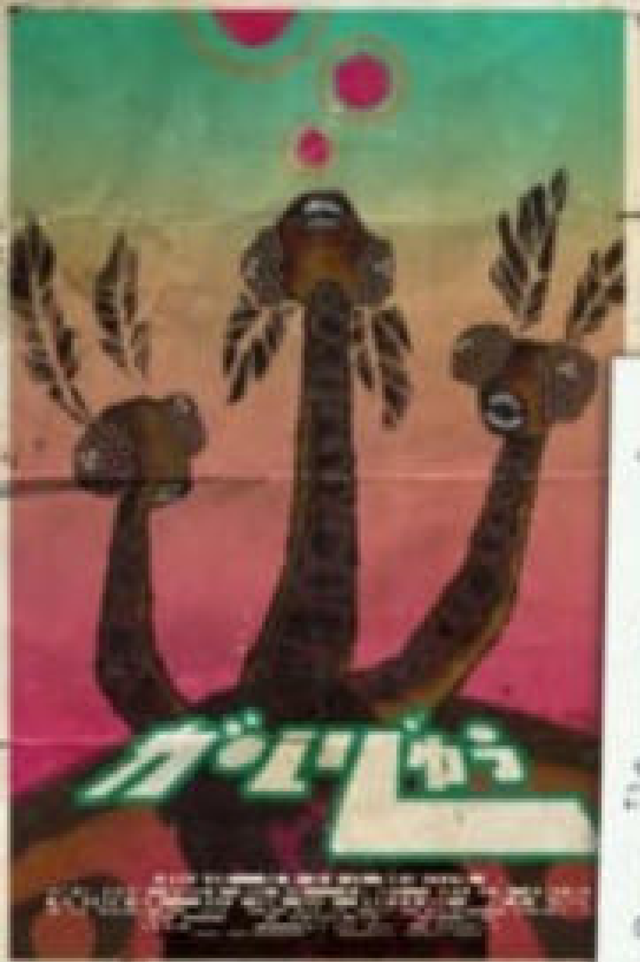


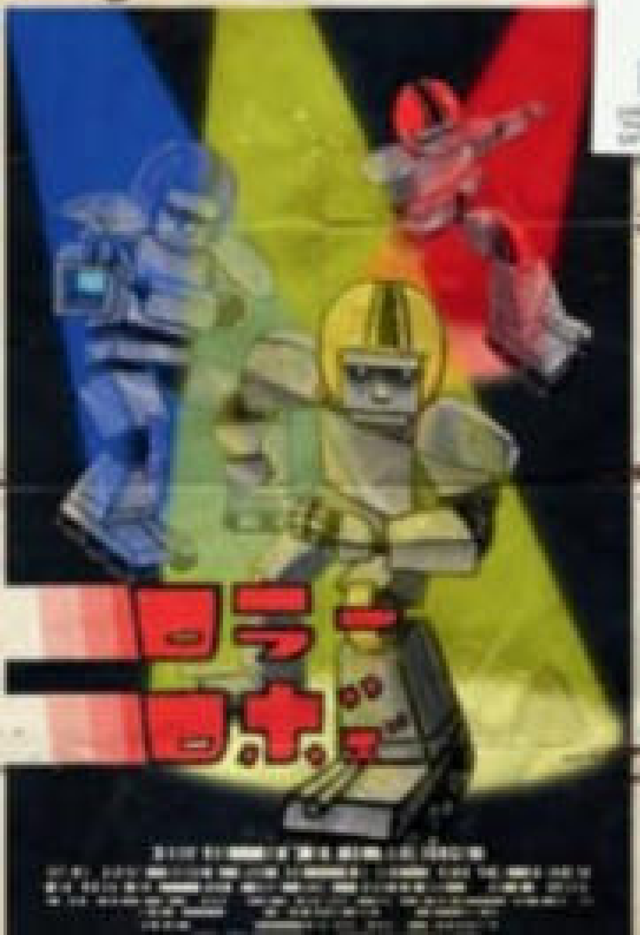
ARGOSY

In the original pilot, the Turtles sneak out of their lair for the first time to meet up with April O'Neil at the movies. This changed but I knew I still needed a movie palace in this world. I had the duty of designing the Argosy—its posters, signs, and marquee letters. I originally intended it to be the "Eastman Theater," but there was an unfortunate similarity to the well-known film company so it was changed. The highly detailed posters hang along the sidewalk while rows of lesser detailed posters lived deep behind its ticket booth, filling the scenes. I loved small touches like foreshadowing the Kraang invasion story with a "Brainbeasts from Dimension X" poster. With its grand, art nouveau signage and a weathered marquee, the theater needed to feel like it had a rich history, a sense that it was built in the '30s. It was also fitted with a newer sign and grindhouse logo, updated sometime in the '70s. This may be my favorite spot in the city. Imagine seeing an all-night sci-fi/horror film fest there, then rolling next door to the Olympia diner for some pie and coffee!







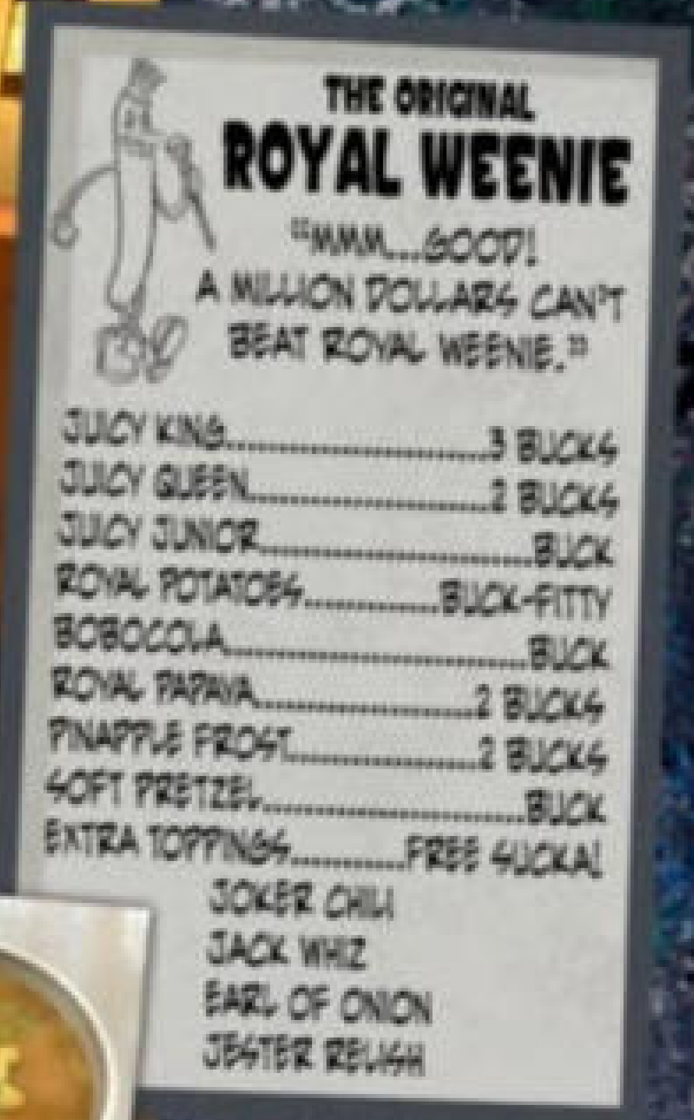


つめたい
おいしい
野菜
鳥
豚

MURAKAMI RAMEN

NYC is rich with different cultures; that is best exemplified by its FOOD! Whether it's a Greek diner, dim sum, or hot dogs you crave, you can find it in this version of Manhattan. The Turtles are first generation Japanese Americans, I wanted to showcase them eating ramen for the first time, even inspiring "pizza gyoza." At most ramen shops in Tokyo, you pay for your soup at a vending machine and the chef knows what you ordered accordingly by receiving a token you placed on the counter. I took that concept and designed shaped tokens suitable for a blind ramen master, like Zatoichi but without the swords! Murakami was intended to be a "man on the streets"-type the Turtles would get information from; he could be trusted since he couldn't see the brothers were actually mutant turtles. Miho Tomimasu painted the amazing movie posters that adorn this shop.

ORIGINAL
ROYAL WEENIE

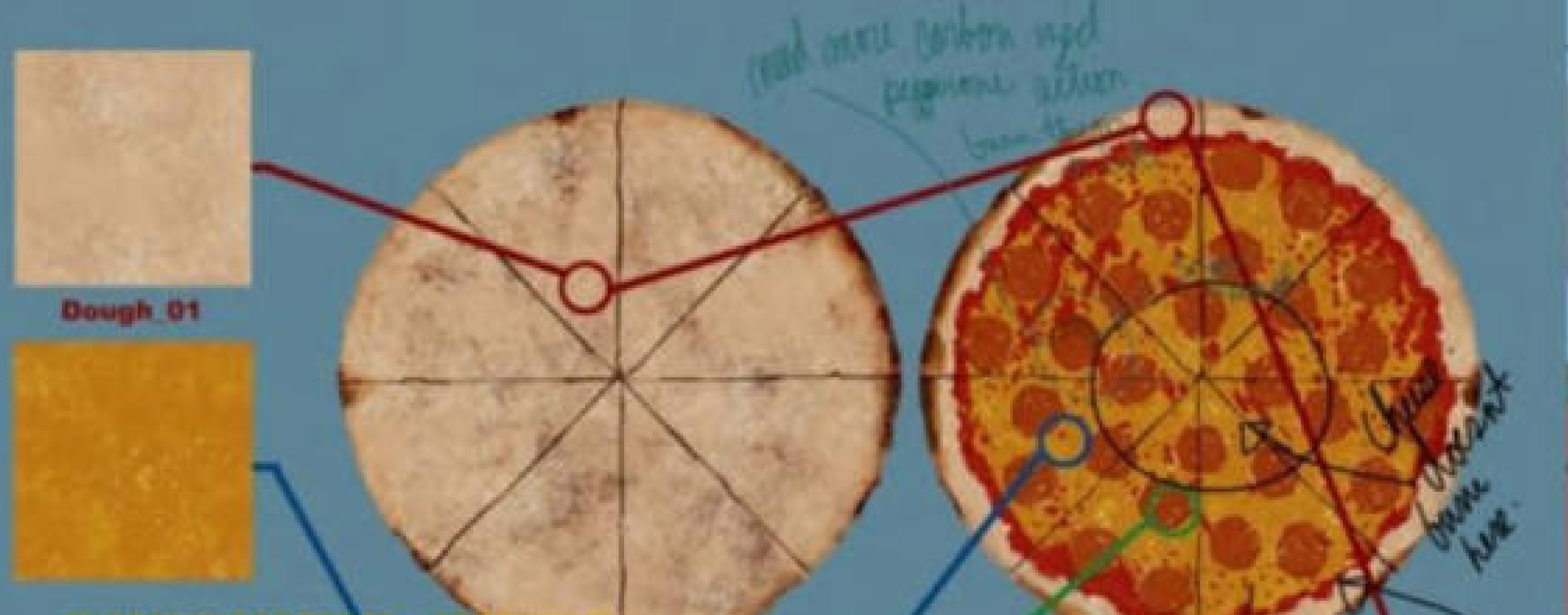


THE ORIGINAL
ROYAL WEENIE

"MMM...GOOD!
A MILLION DOLLARS CAN'T
BEAT ROYAL WEENIE."

JUICY KING	3 BUCKS
JUICY QUEEN	2 BUCKS
JUICY JUNIOR	BUCK
ROYAL POTATOES	BUCK-FIFTY
BOBOCOLA	BUCK
ROYAL PAPAYA	2 BUCKS
PINAPPLE FROST	2 BUCKS
SOFT PRETZEL	BUCK
EXTRA TOPPINGS	FREE SUCKA!

JOKER CHILI
JACK WHIZ
EARL OF ONION
JESTER RELISH

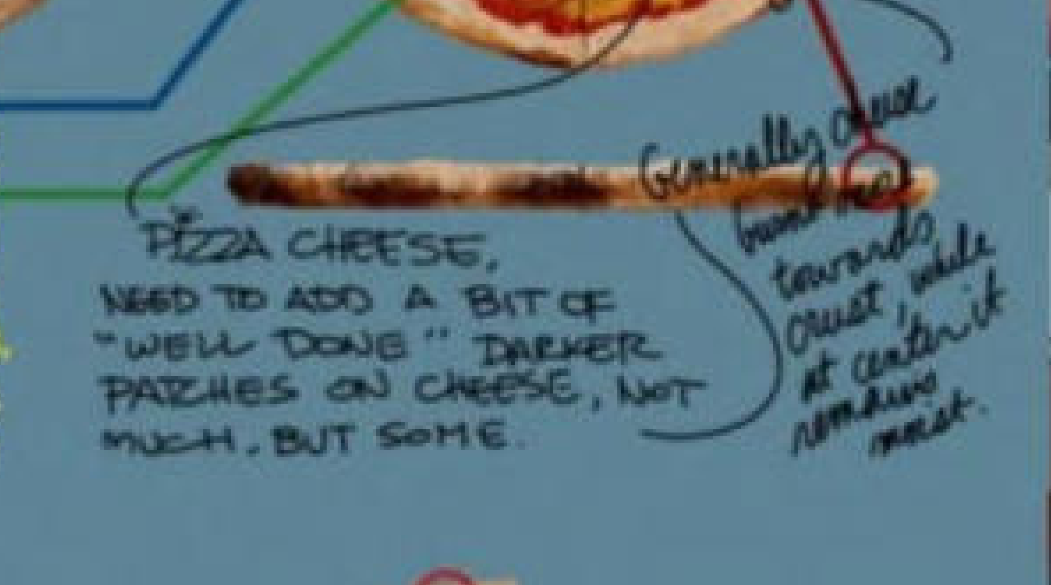


need more carbon and pepperoni action [illegible]

Cheese doesn't burn here.

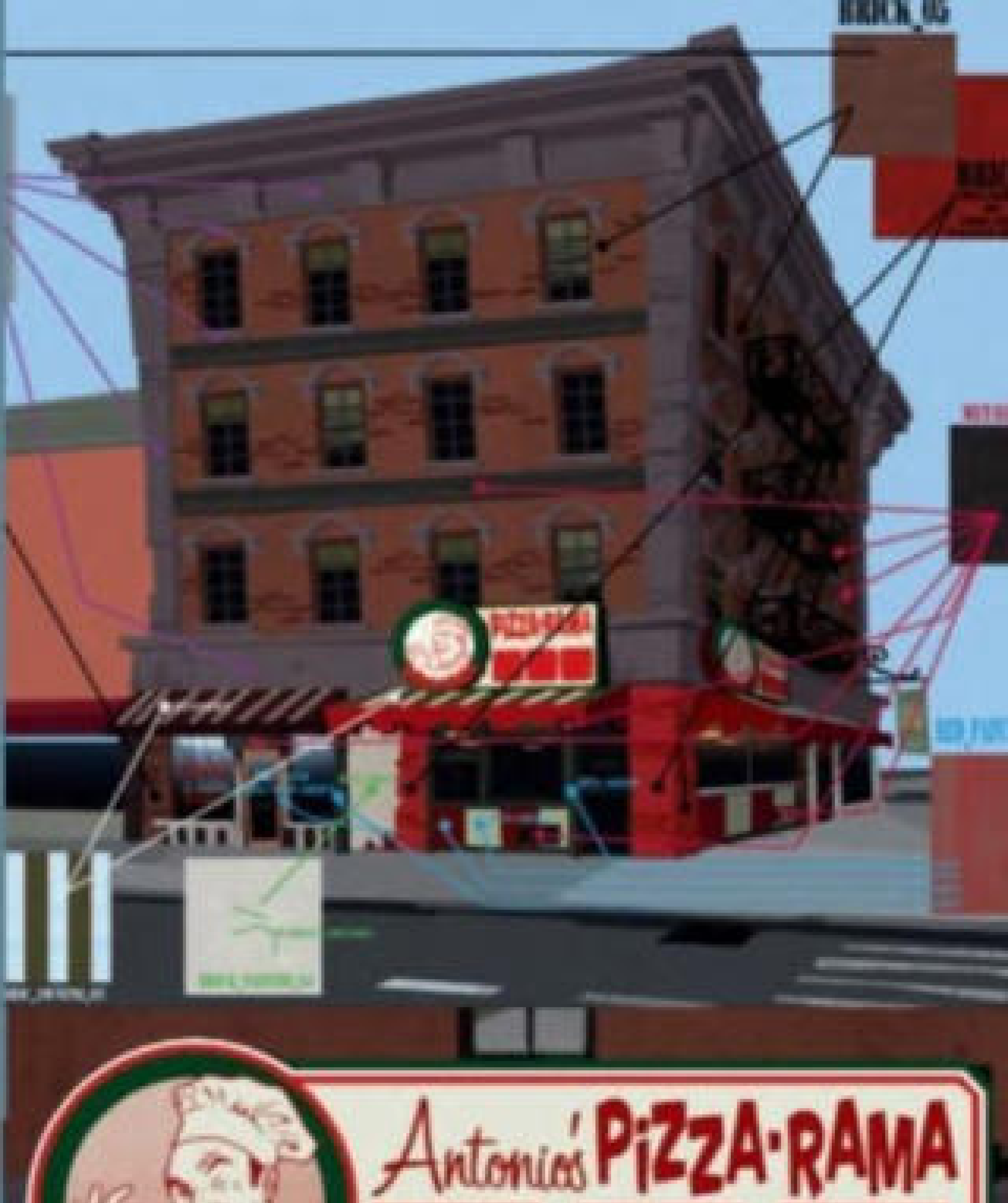
ANTONIO'S PIZZA

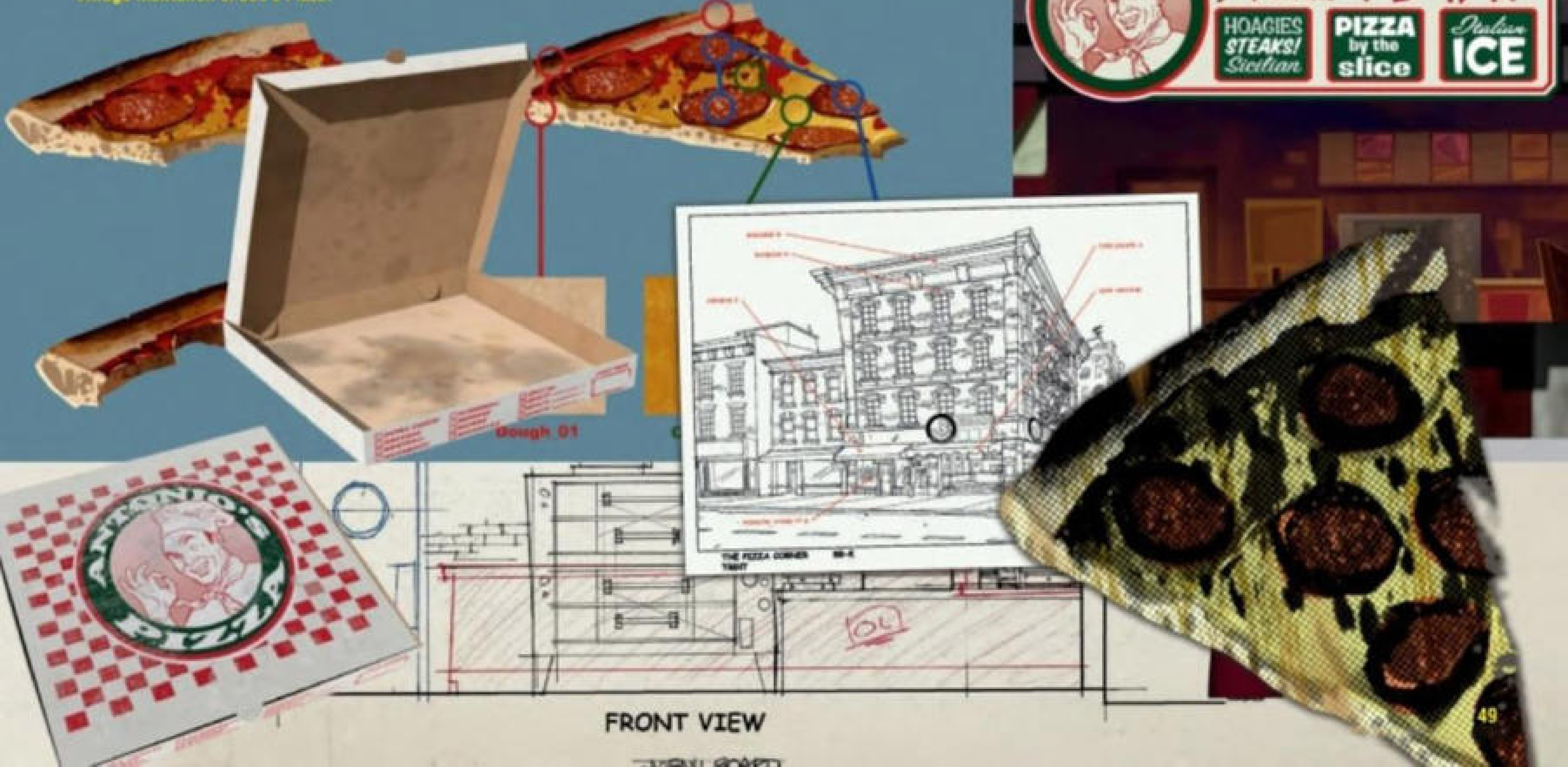
Pizza is likely the biggest part of a Ninja Turtles' diet, so I had to get it right; luckily, I grew up in a pizzeria! Antonio is actually my dad, and that's his face I drew on the sign. I added all the details I could remember of a functional pizza shop: the cans of sauce, the ovens, and the orangey grease patina that coats everything. I placed it on the street corner, originally designed to be open with counters, inspired by the Greenwich Village institution of Joe's Pizza.



Pizza cheese, need to add a bit of "well done" darker patches on cheese, not much, but some.

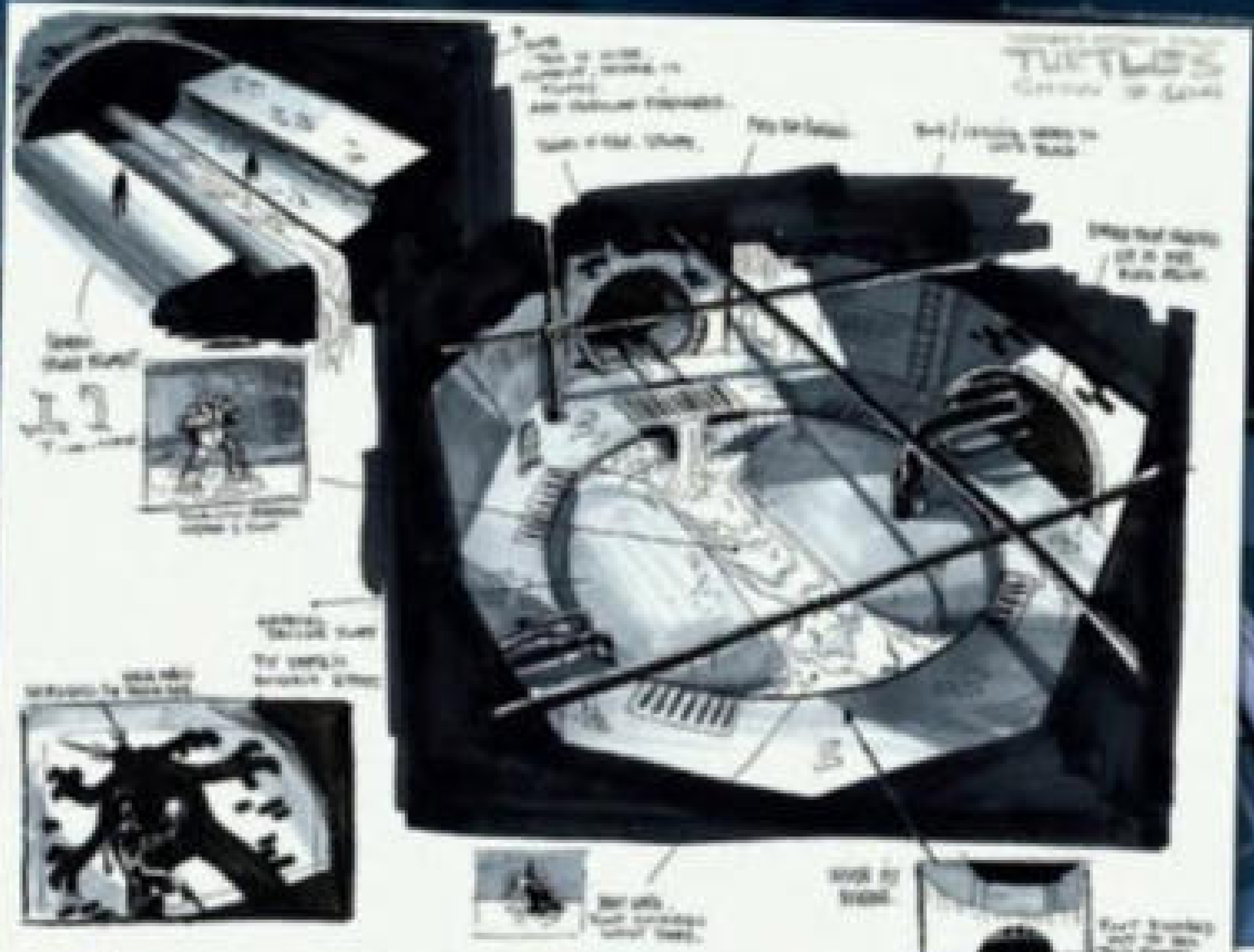
Generally cheese burnt here towards crust, while at center it remains moist.

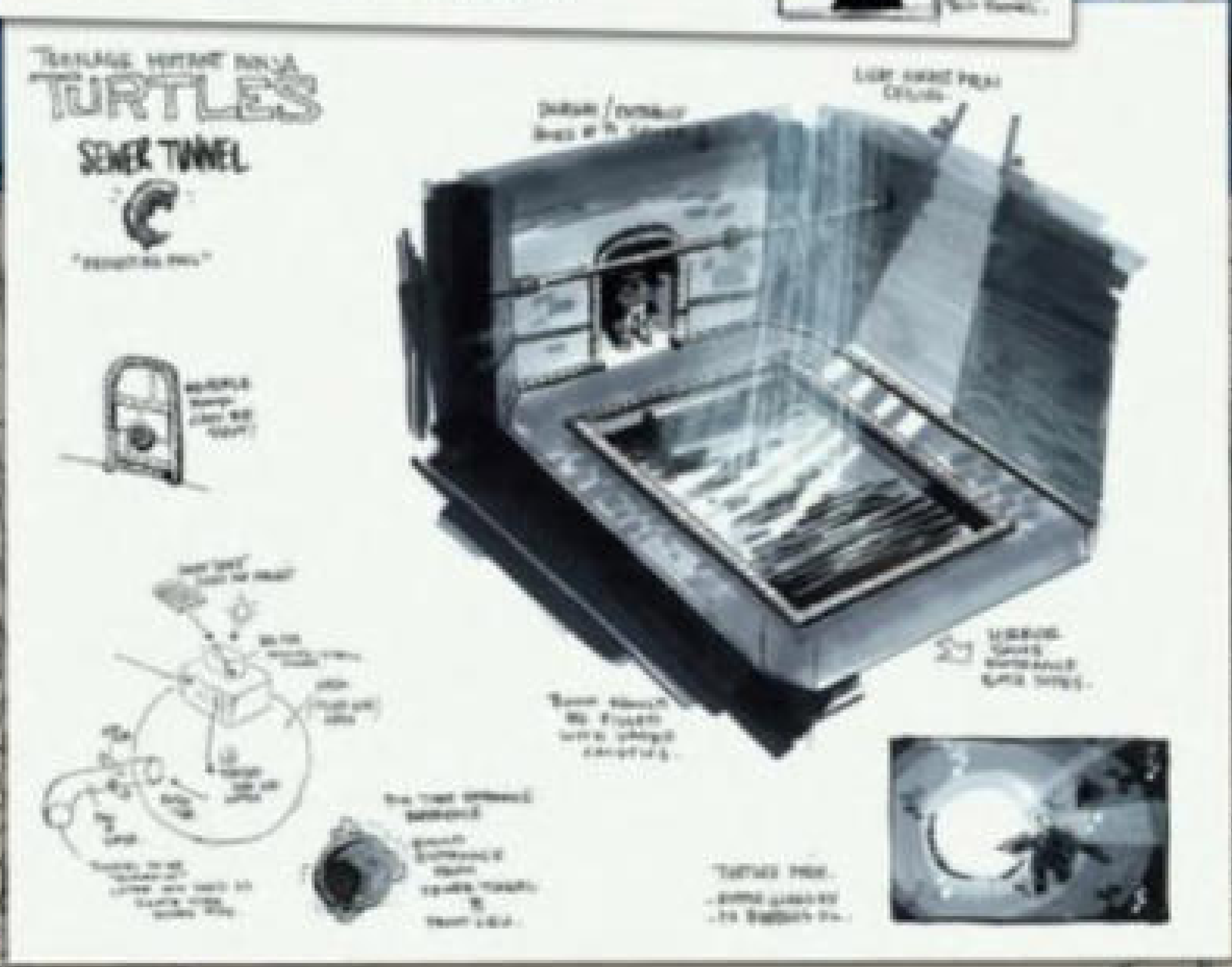

BRICK_06
Antonio's PIZZA-RAMA
HOAGIES
STEAKS!
Sicilian
PIZZA
by the
slice
Italian
ICE

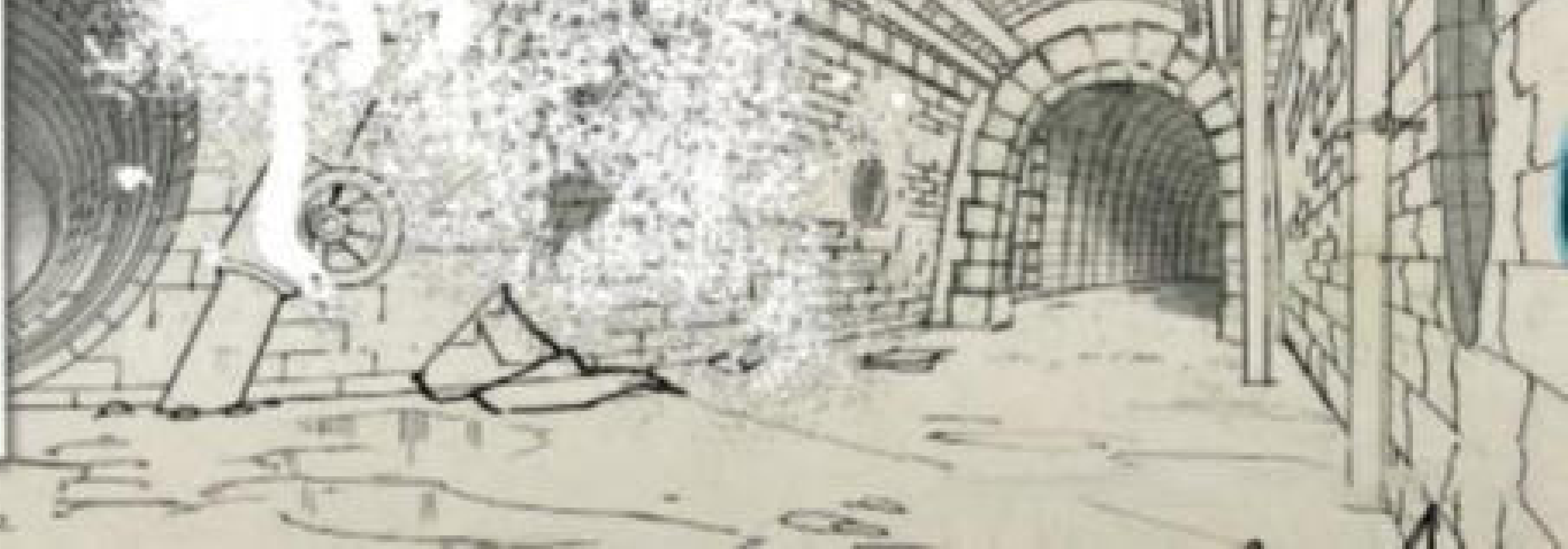

Dough_01
ANTONIO'S PIZZA
THE PIZZA CORNER
FRONT VIEW

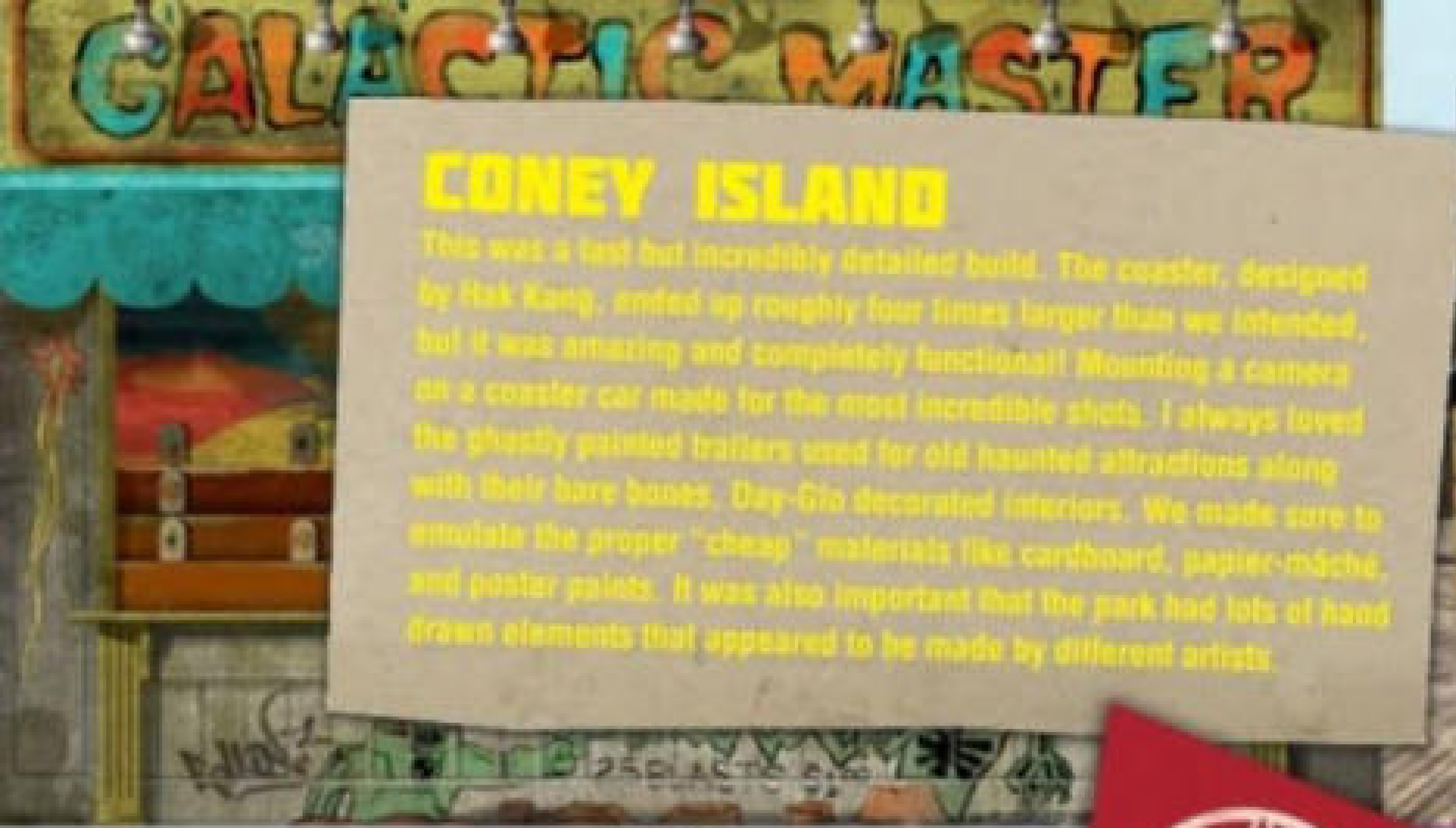
SEWERS

Several different tunnel variations were created to be interchanged modularly. Some tunnels were round while others were rectangular. Intersections and curved pieces were made to create tunnels to any length that was needed. The scale of the tunnels could adjust to accommodate the scope of any scene. My favorite designs were where the junction rooms tunnels would dump into, which were used as big fight stages. Elements like hard shadows and water pools helped work out clever choreography.



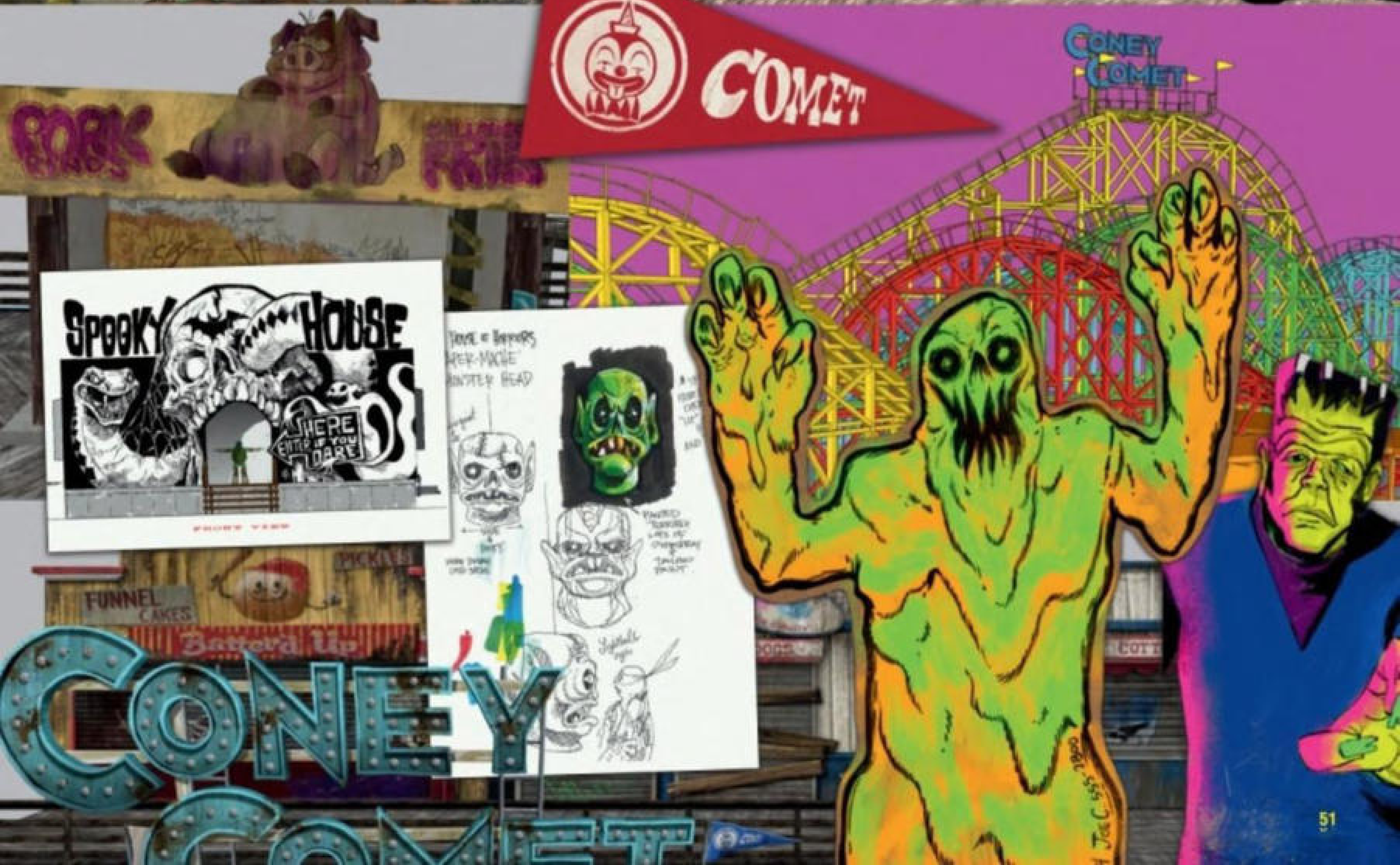

TEENAGE MUTANT NINJA
TURTLES
SEWER TUNNEL

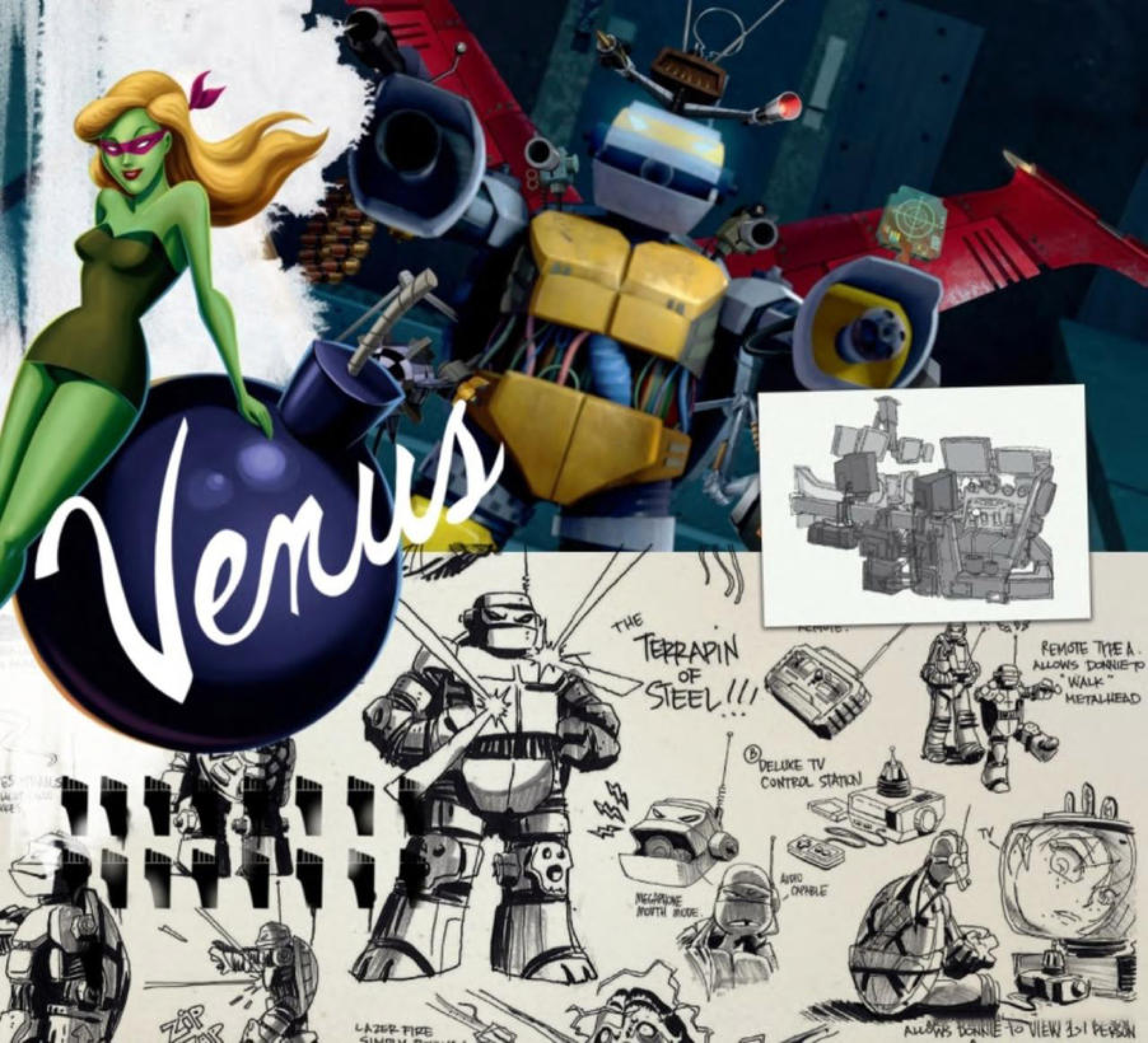


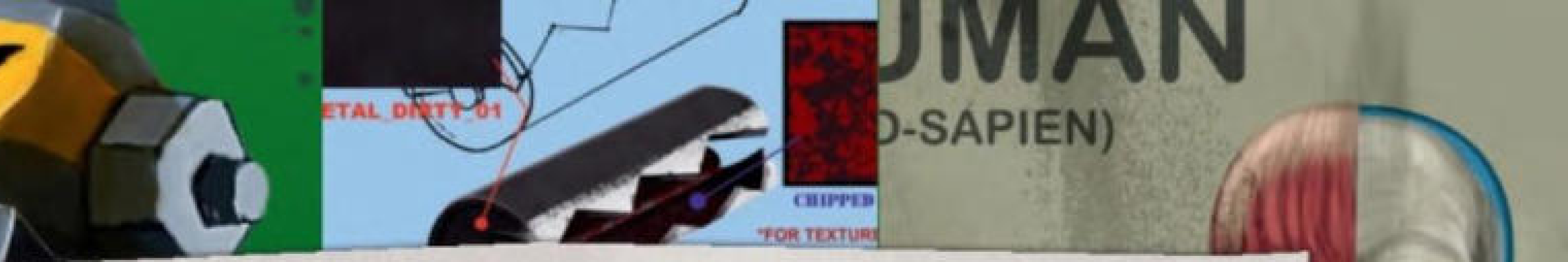

GALACTIC MASTER

CONEY ISLAND

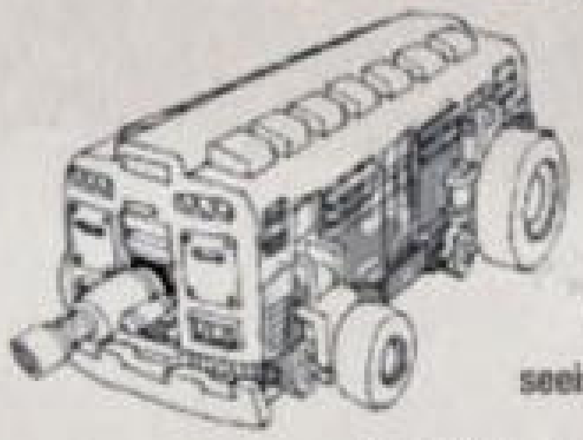
This was a fast but incredibly detailed build. The coaster, designed by Hak Kang, ended up roughly four times larger than we intended, but it was amazing and completely functional! Mounting a camera on a coaster car made for the most incredible shots. I always loved the ghostly painted trailers used for old haunted attractions along with their bare bones, Day-Glo decorated interiors. We made sure to emulate the proper "cheap" materials like cardboard, papier-mâché, and poster paints. It was also important that the park had lots of hand drawn elements that appeared to be made by different artists.


COMET
CONEY COMET
PORK
FRIES
SPOOKY HOUSE
HERE ENTER IF YOU DARE
FRONT VIEW
FUNNEL CAKES
Battered Up
CONEY COMET


Venus
THE TERRAPIN OF STEEL!!! ...
REMOTE TYPE A. ALLOWS DONNIE TO "WALK" METALHEAD
Ⓑ DELUXE TV CONTROL STATION
TV
AUDIO CAPABLE
MEGAPHONE MOUTH MODE.
ALLOWS DONNIE TO VIEW 1:1 PERSON
LAZER FIRE
ZIP



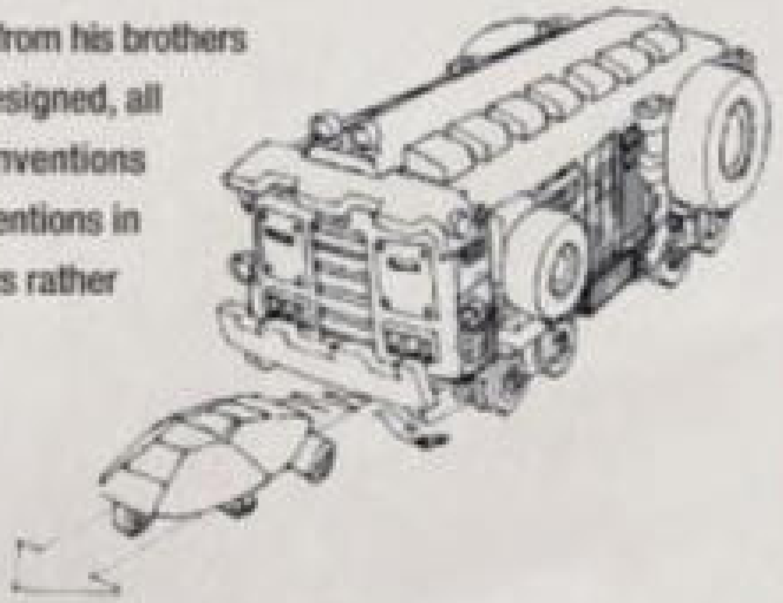
DONATELLO: MAD GENIUS



The world of the Turtles is one of reuse; what the surface world discards eventually ends up below. Everything Donnie would invent was to be made from recognizable objects connected to our reality—his brilliance comes from seeing the potential in the abandoned broken devices of the human world above.

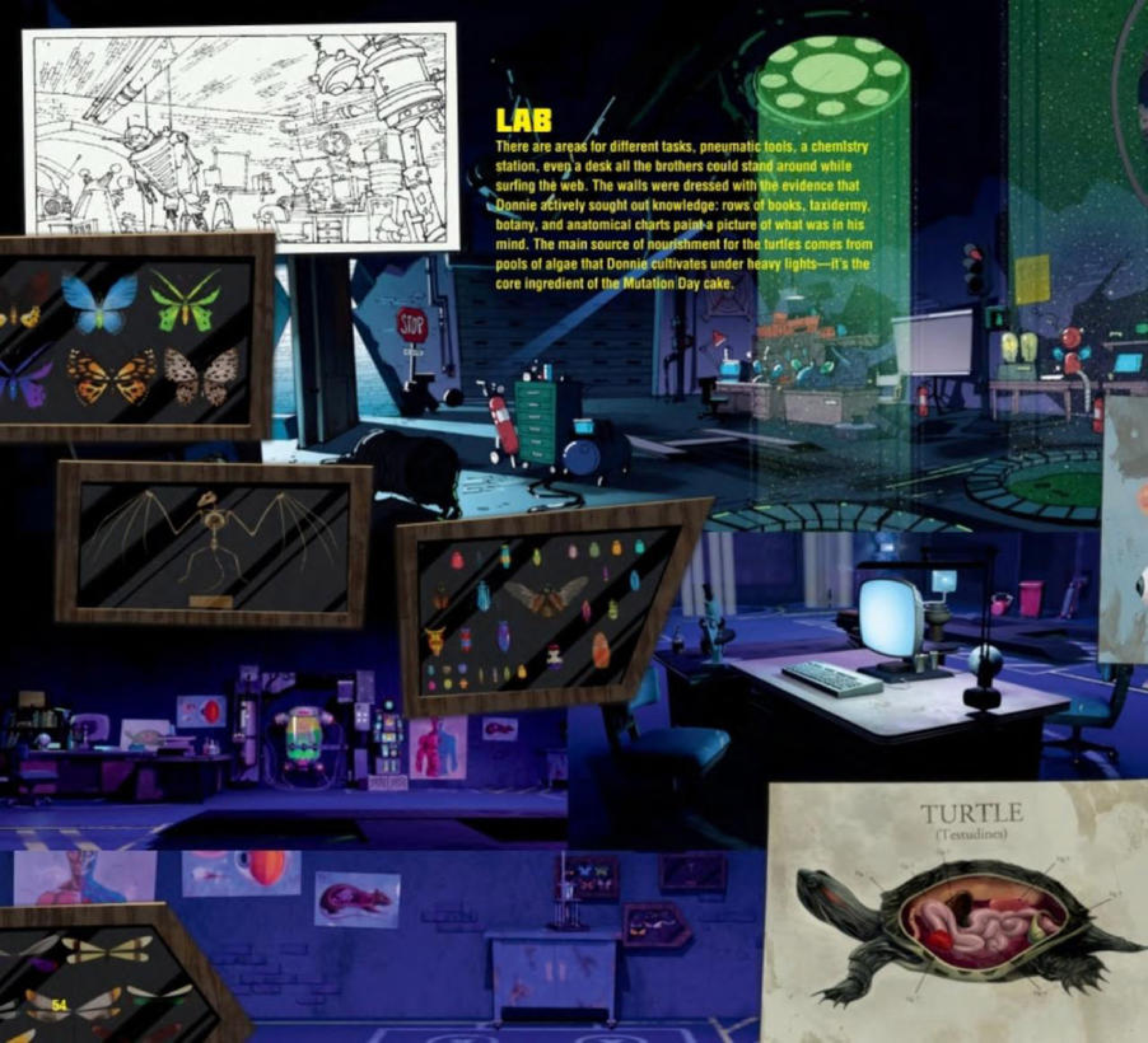
Donnie was my favorite Turtle growing up because he only had a stick for a weapon, not high-tech gadgets. Like that stick, the lab was to be full of practical objects that could be found in any common garage. Playing to the realism of Donnie's tools and workspace would visually help ground the fantastically strange problems he would soon need to solve.

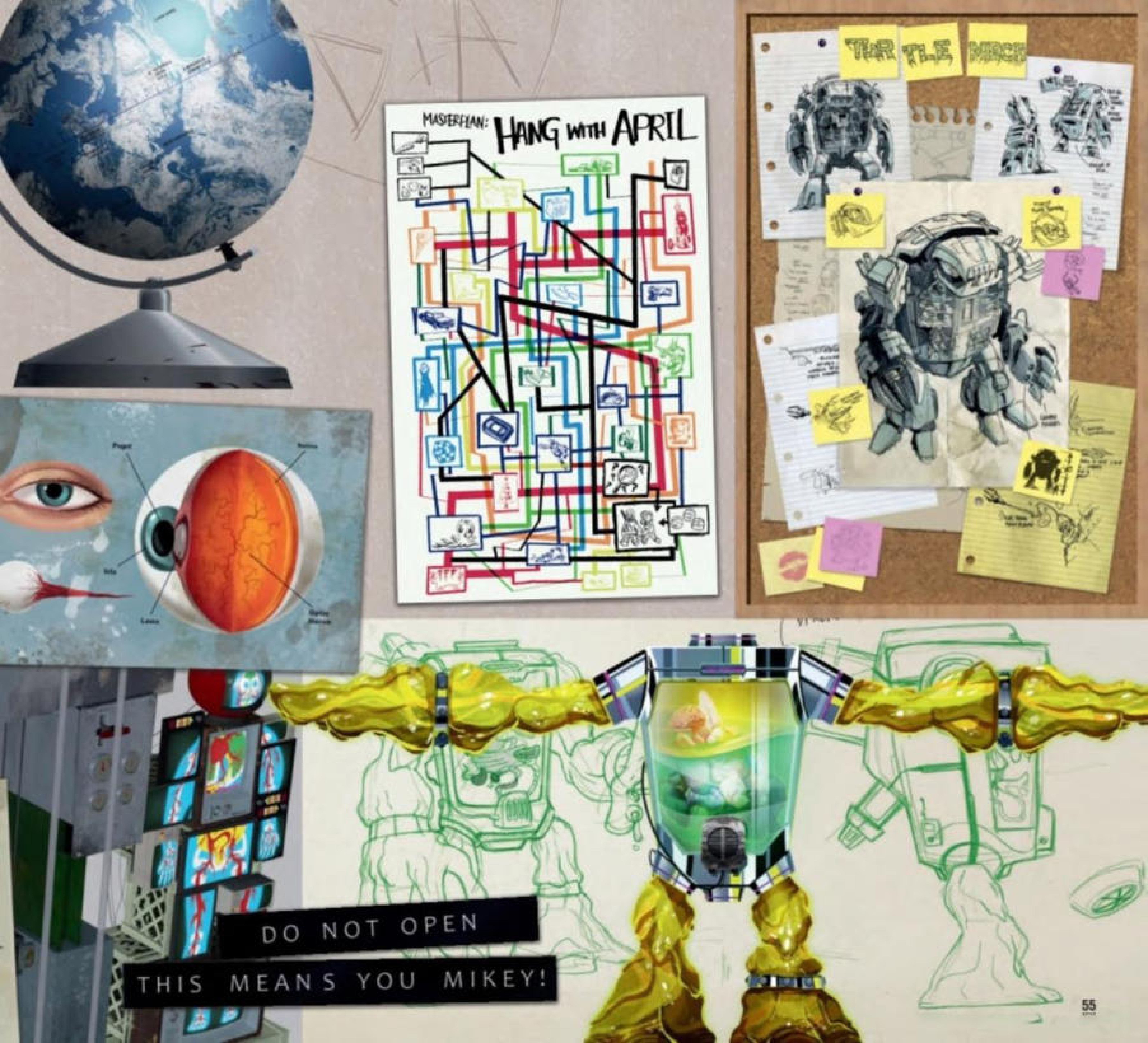
Donnie worked on the Shellraiser for some time, hiding it under a tarp from his brothers before its great unveiling. There were blueprints and schematics designed, all made to support the notions that Donnie is brilliant, and that his inventions definitely work! It was crucial to show the origin of vehicles and inventions in this particular way, so we would care about them more as characters rather than simple props.

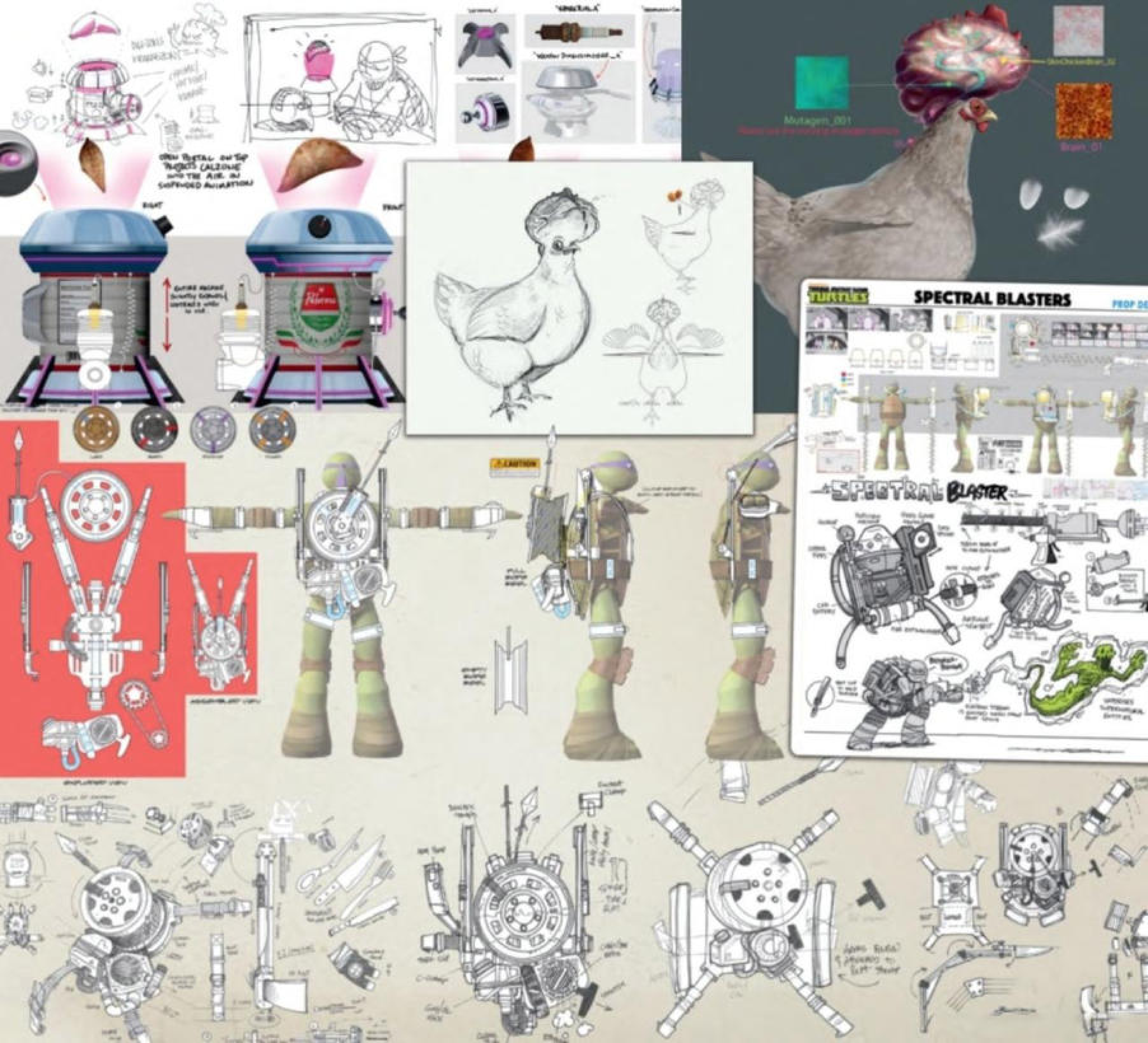


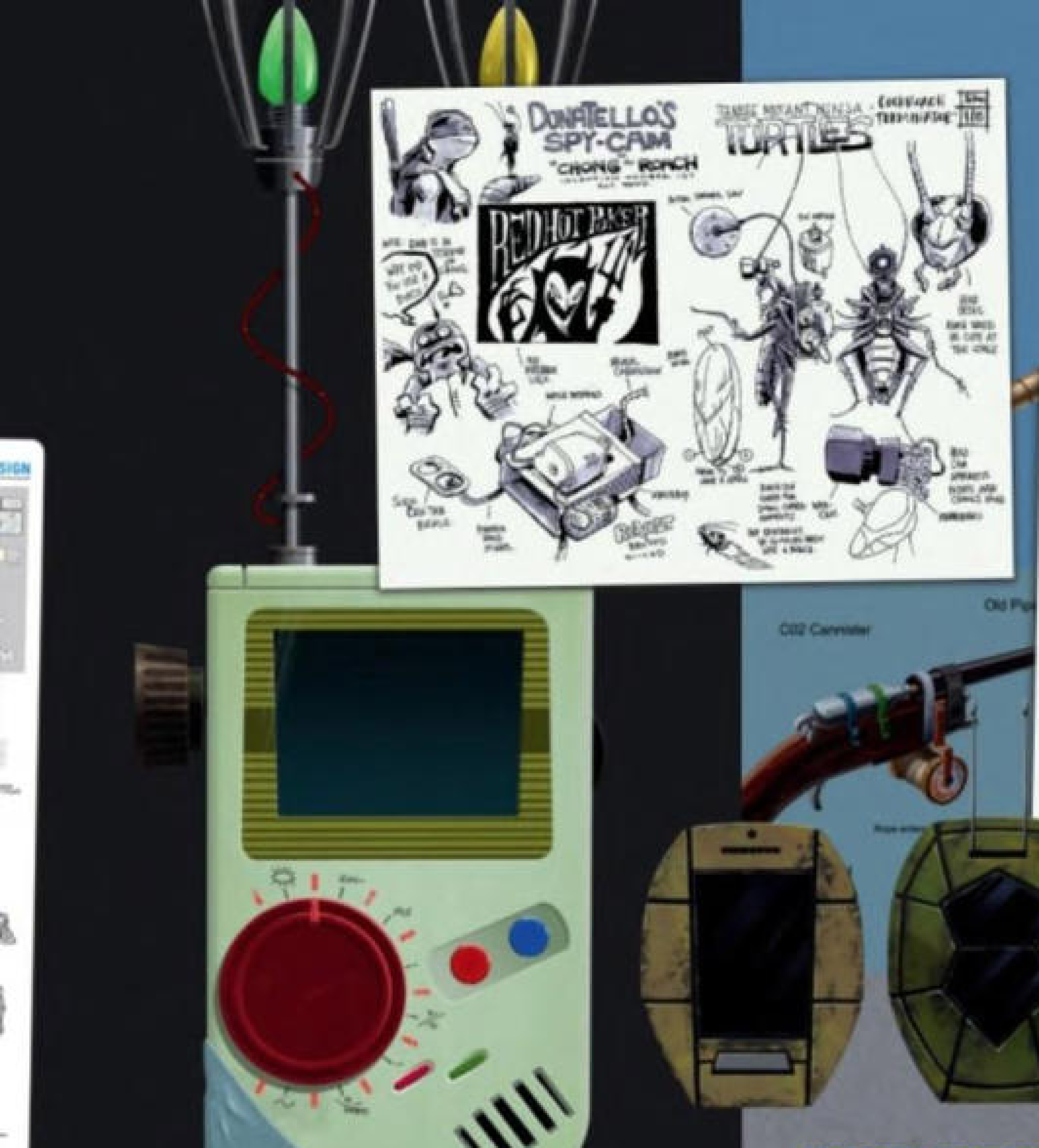
LAB

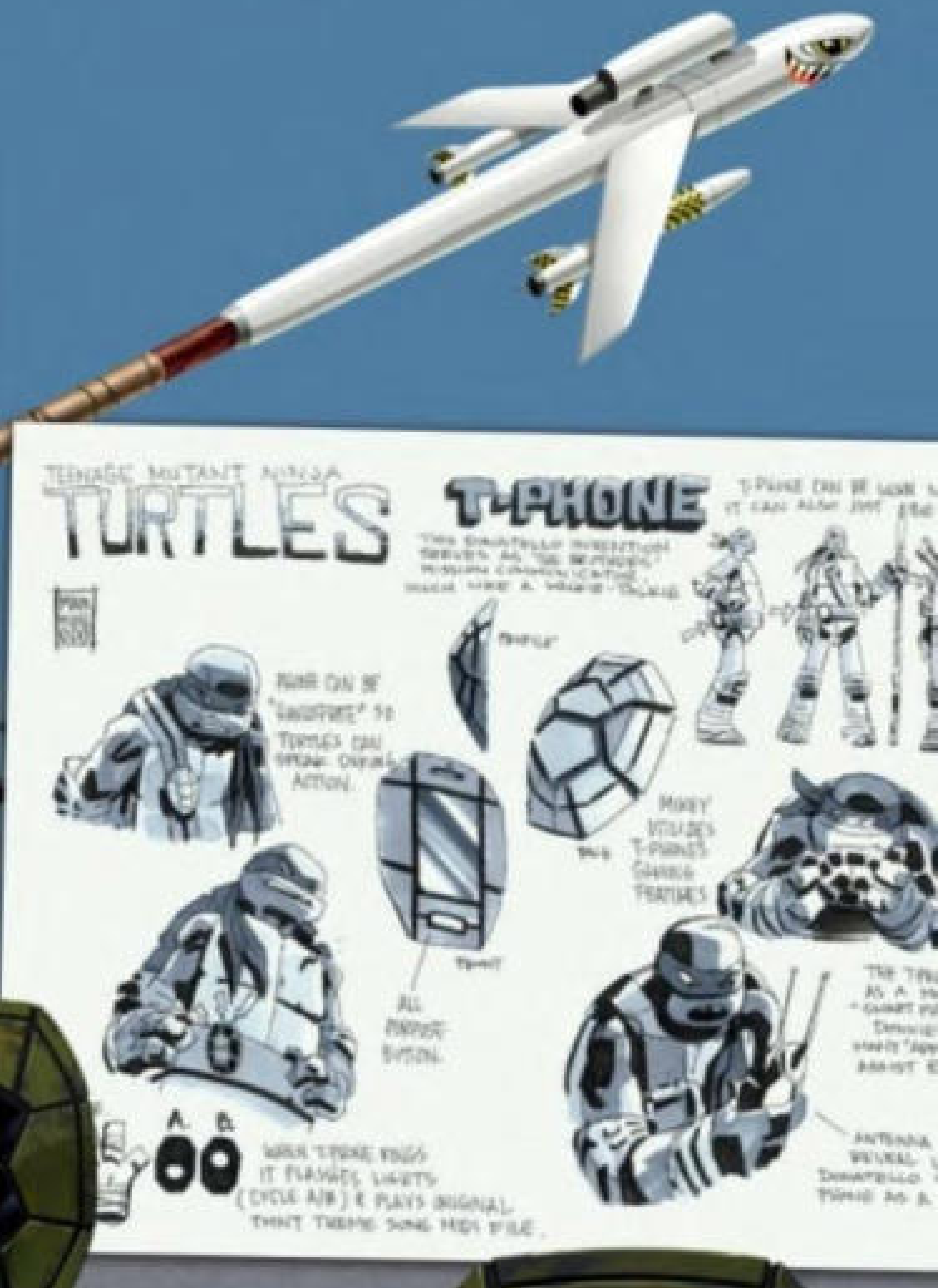
There are areas for different tasks, pneumatic tools, a chemistry station, even a desk all the brothers could stand around while surfing the web. The walls were dressed with the evidence that Donnie actively sought out knowledge: rows of books, taxidermy, botany, and anatomical charts paint a picture of what was in his mind. The main source of nourishment for the turtles comes from pools of algae that Donnie cultivates under heavy lights—it's the core ingredient of the Mutation Day cake.

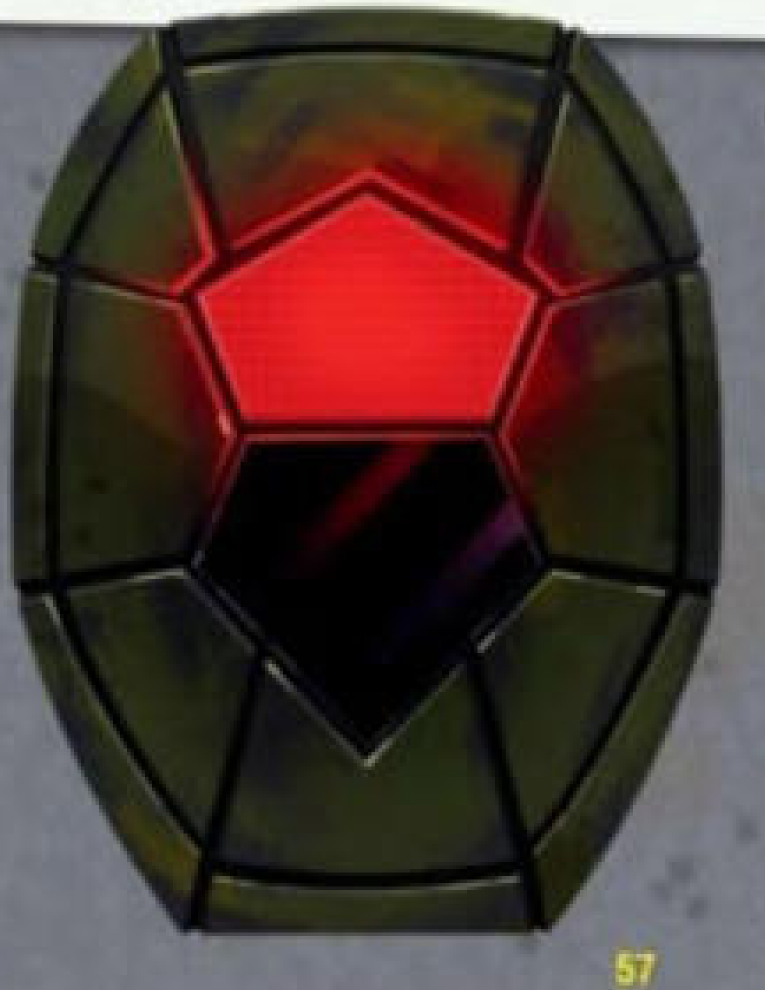


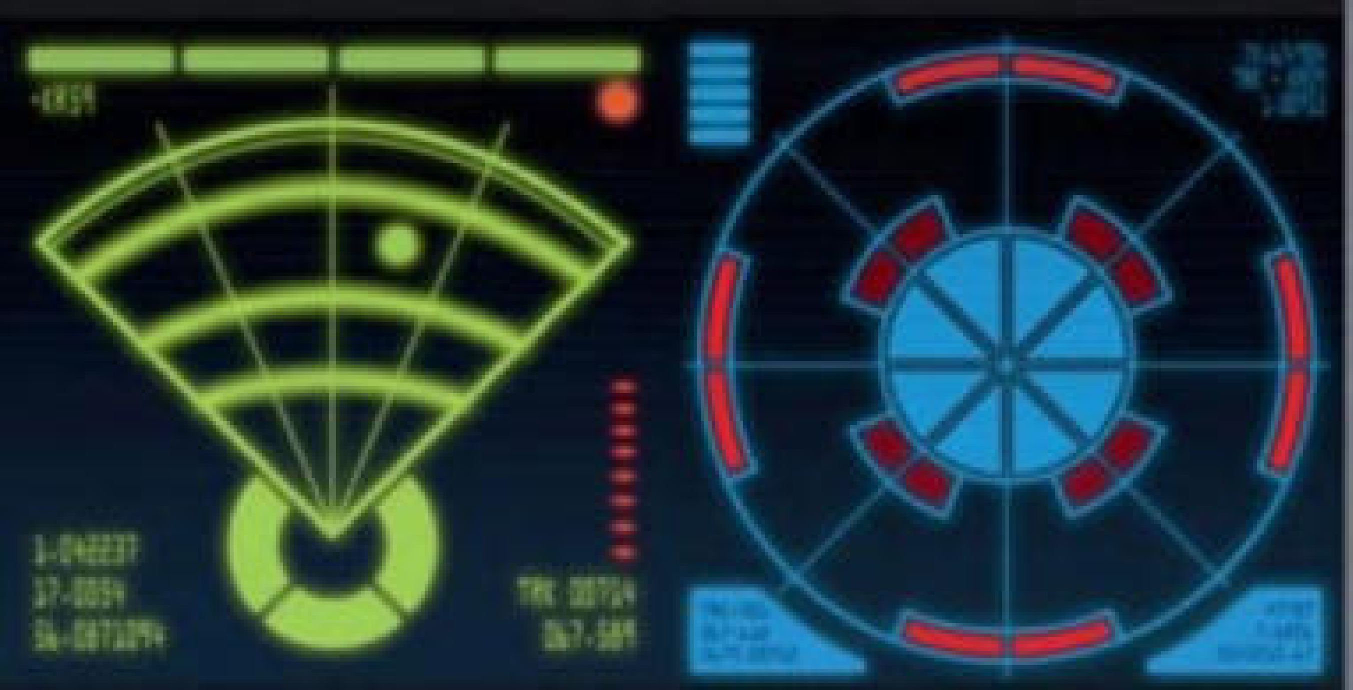

MASTERPLAN: HANG WITH APRIL
TURTLE MECH
Pupil
Retina
Iris
Lens
Optic Nerve
DO NOT OPEN
THIS MEANS YOU MIKEY!


OPEN PORTAL ON TOP PROJECTS CALZONE INTO THE AIR IN SUSPENDED ANIMATION!
RIGHT
Mutagen_001
Brain_01
CAUTION
TURTLES
SPECTRAL BLASTERS
SPECTRAL BLASTER


DONATELLO'S SPY-CAM
"CHONG" ROACH
TEENAGE MUTANT NINJA TURTLES
RED HOT BIKER
CO2 Cannister

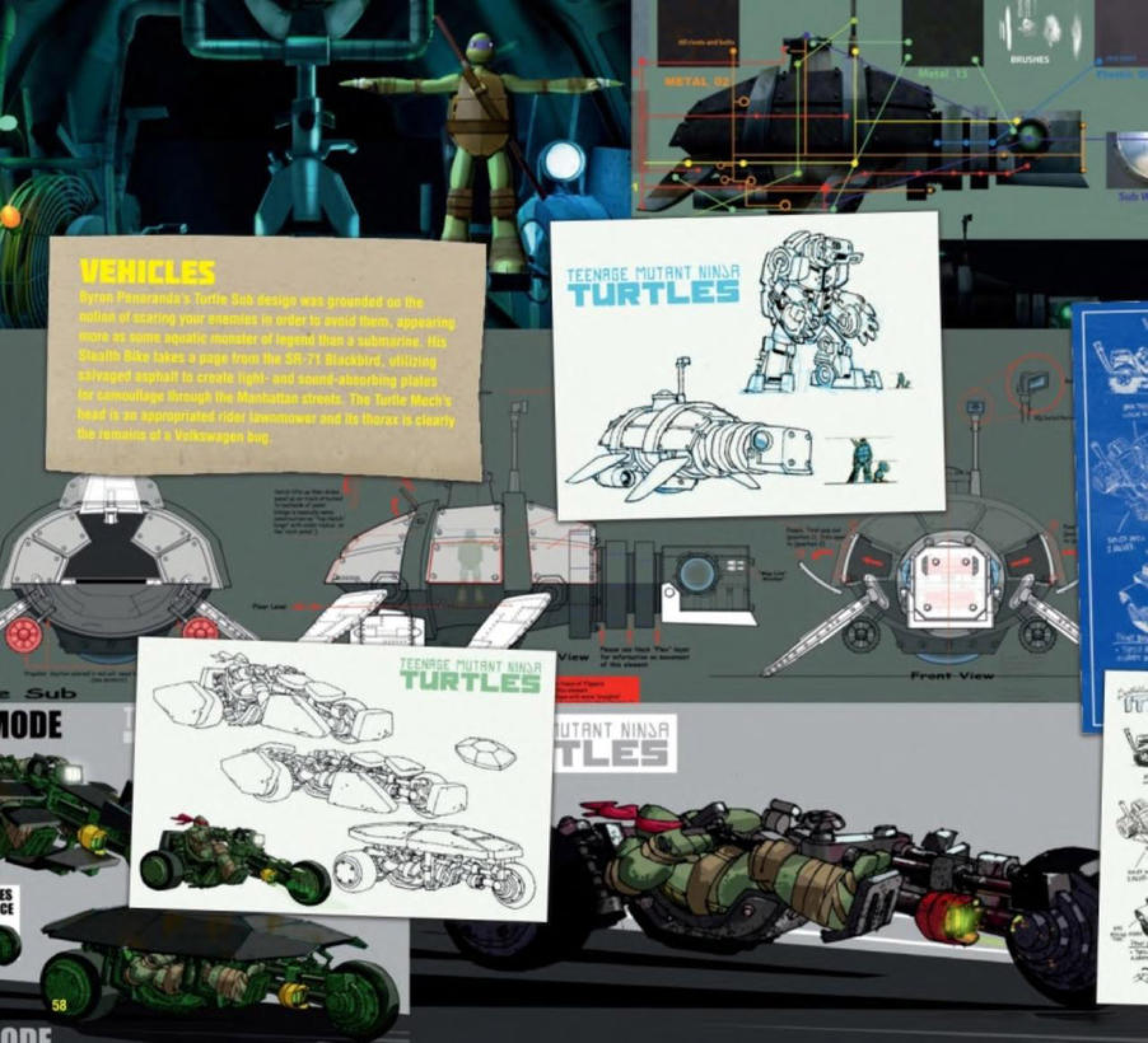

TEENAGE MUTANT NINJA TURTLES
T-PHONE
MIKEY VISUALIZES T-PHONES GAMING FEATURES
ALL PURPOSE BUTTON
WHEN T-PHONE RINGS IT FLASHES LIGHTS (CYCLE A/B) & PLAYS ORIGINAL TMNT THEME SONG MIDI FILE.





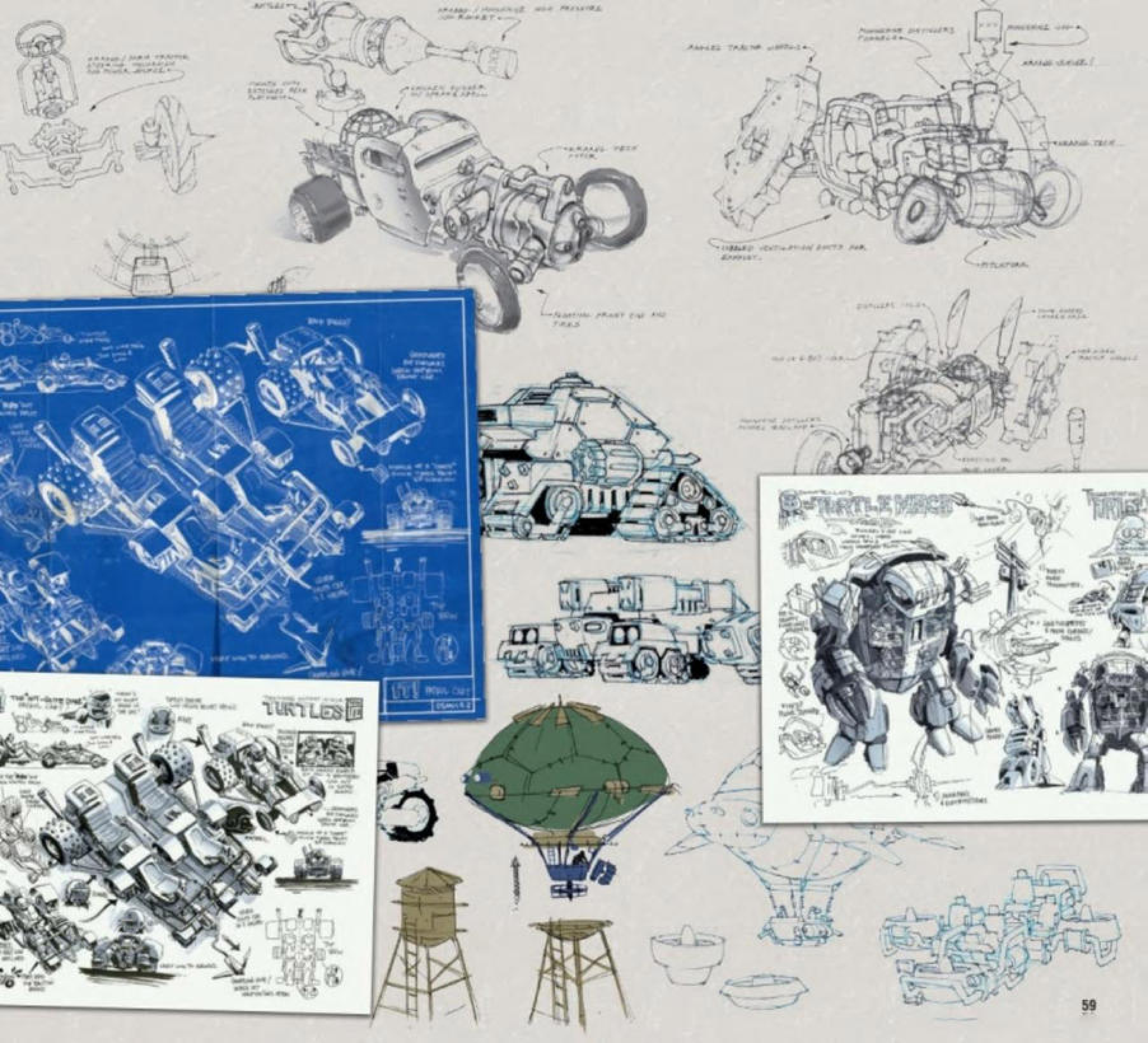
INVENTIONS

I didn't want this show to rely on unbelievable, shiny technology or finding all the answers on a magic turtle-computer (or the internet). Donatello's technology functioned just enough to support and progress the story's adventure, but not solve the mysteries outright. Things were amazing yet somewhat still arcane; the T-Phones are more walkie-talkie than smartphone, his Gameboy Turtle Tracker is a glorified Geiger-counter and the Grappling Gun was fashioned with a thread spool! The inventions have a childlike simplicity in their functional logic but they work without question.


METAL 02
Metal 13
BRUSHES
TEENAGE MUTANT NINJA
TURTLES
View
Front View
e Sub
MODE
TEENAGE MUTANT NINJA
TURTLES
UTANT NINJA
TLES
ES
CE
ODE

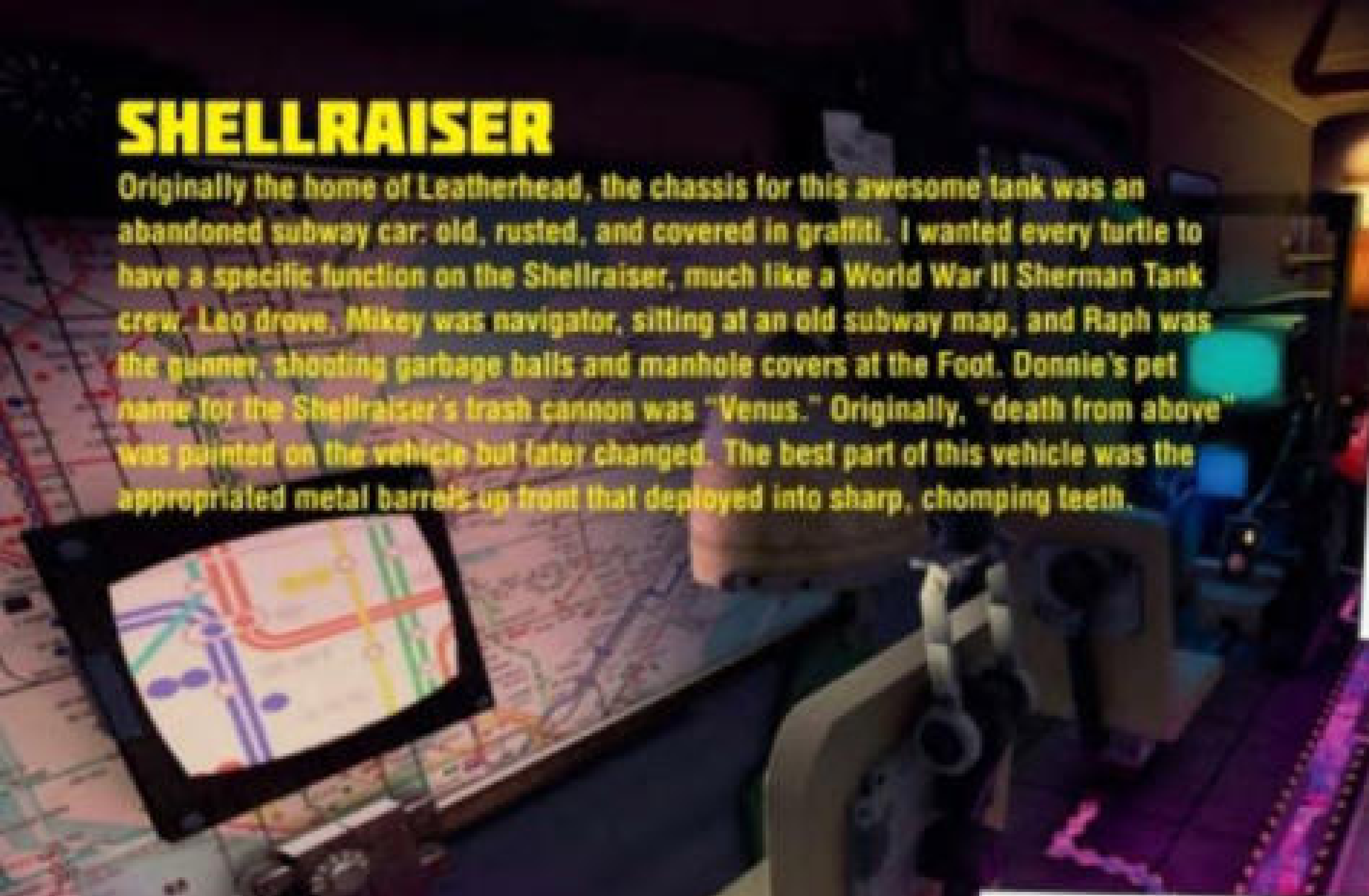
VEHICLES

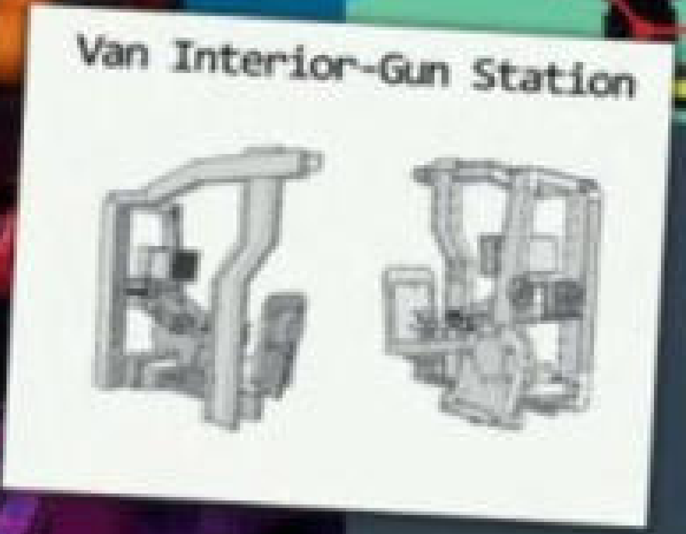
Byron Penaranda's Turtle Sub design was grounded on the notion of scaring your enemies in order to avoid them, appearing more as some aquatic monster of legend than a submarine. His Stealth Bike takes a page from the SR-71 Blackbird, utilizing salvaged asphalt to create light- and sound-absorbing plates for camouflage through the Manhattan streets. The Turtle Mech's head is an appropriated rider lawnmower and its thorax is clearly the remains of a Volkswagen bug.

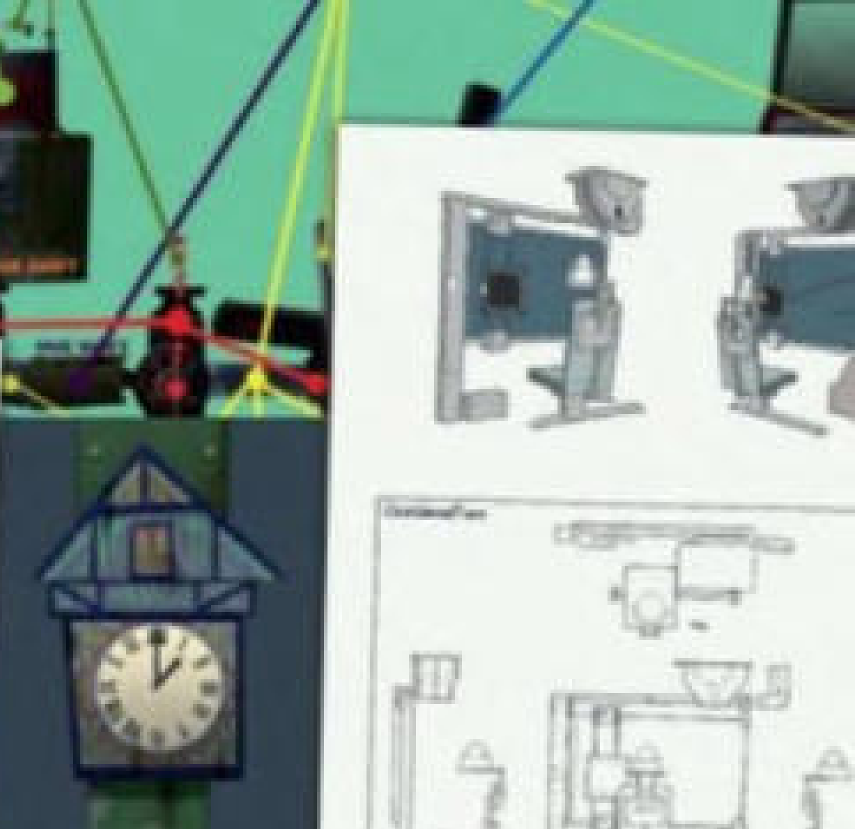

TURTLE MECH
TURTLES
TURTLES

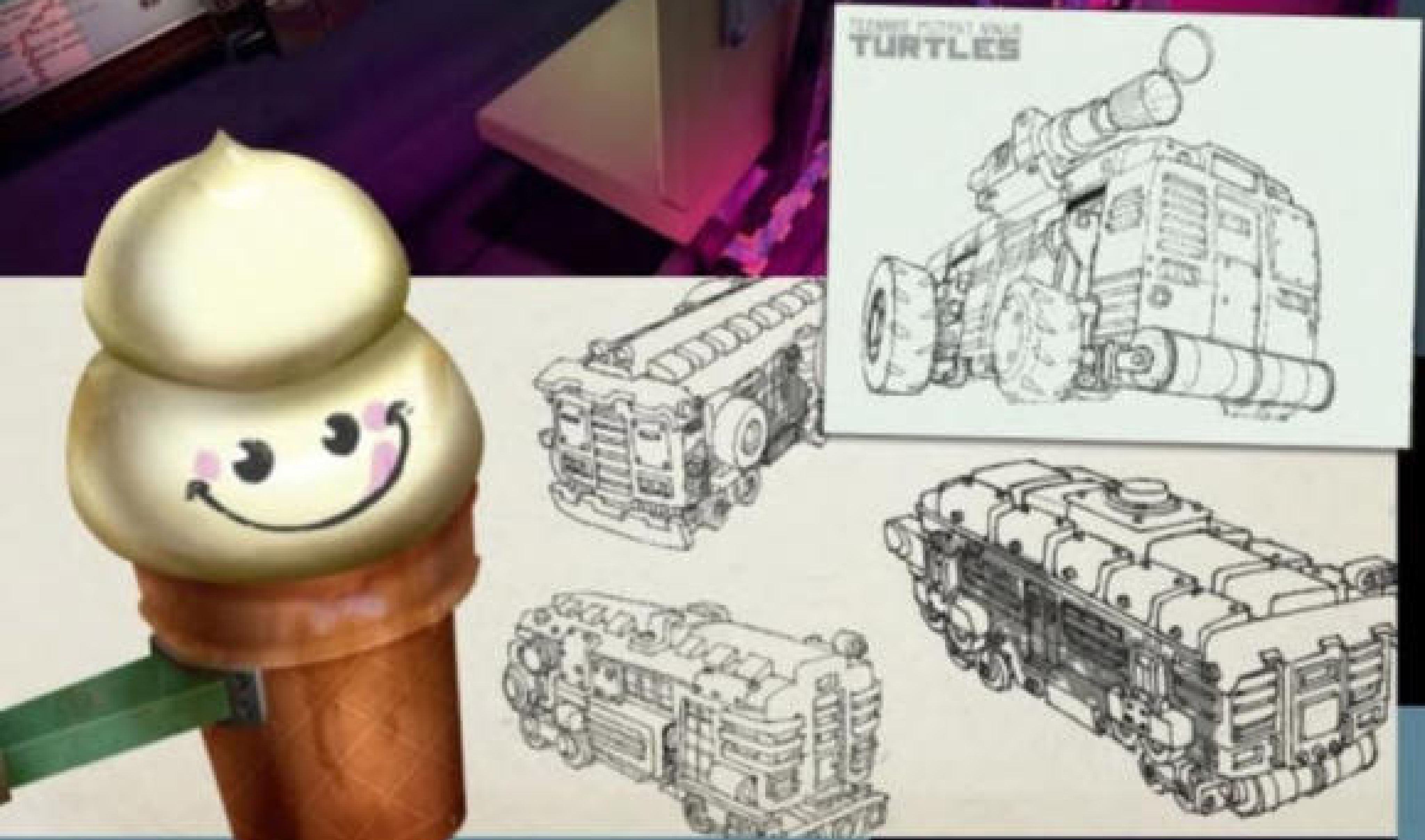
SHELLRAISER

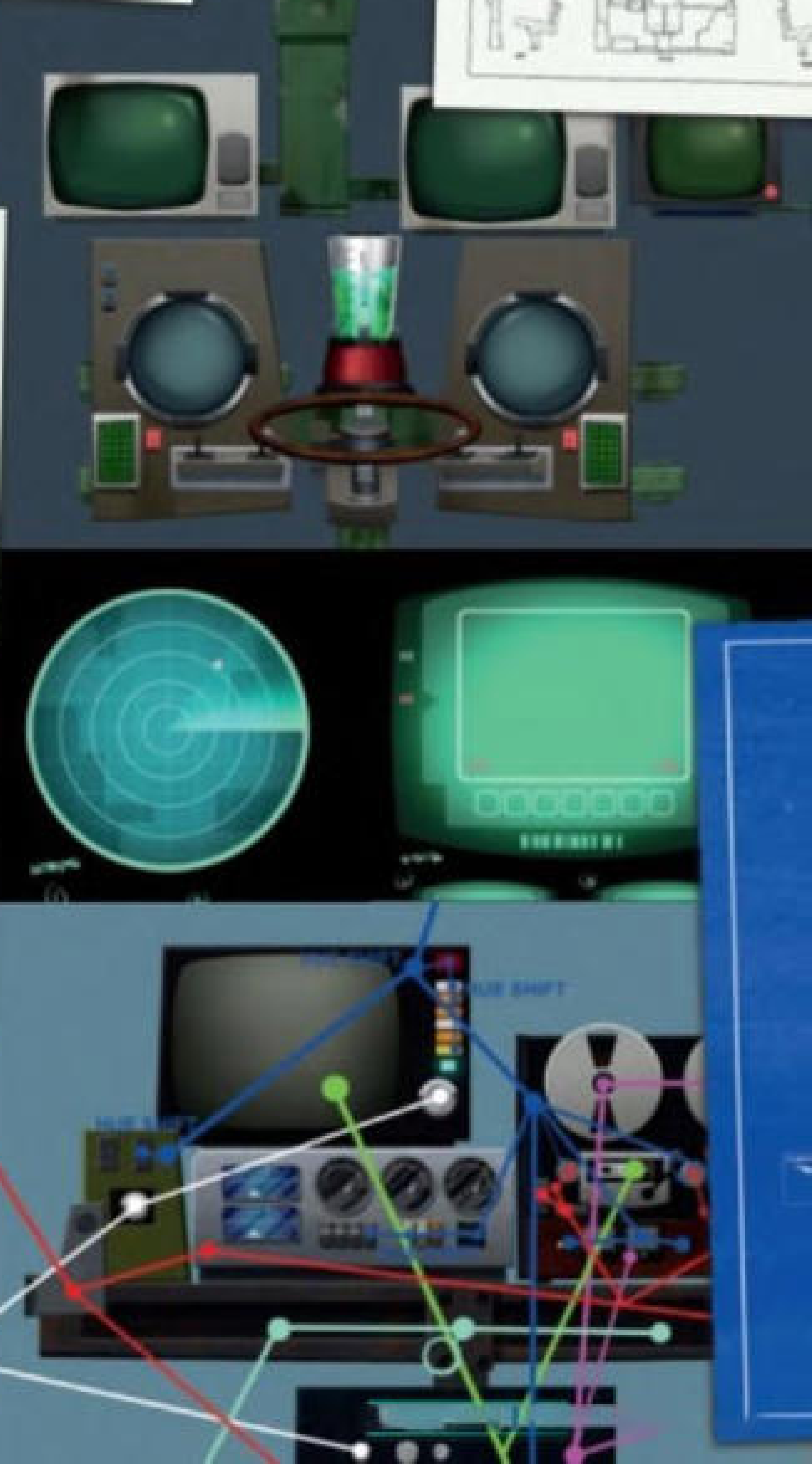
Originally the home of Leatherhead, the chassis for this awesome tank was an abandoned subway car: old, rusted, and covered in graffiti. I wanted every turtle to have a specific function on the Shellraiser, much like a World War II Sherman Tank crew. Leo drove, Mikey was navigator, sitting at an old subway map, and Raph was the gunner, shooting garbage balls and manhole covers at the Foot. Donnie's pet name for the Shellraiser's trash cannon was "Venus." Originally, "death from above" was painted on the vehicle but later changed. The best part of this vehicle was the appropriated metal barrels up front that deployed into sharp, chomping teeth.

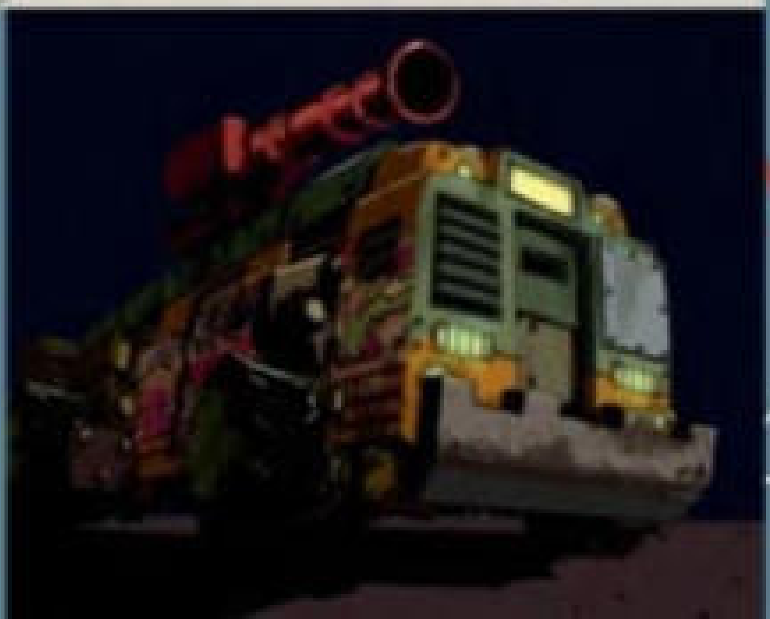




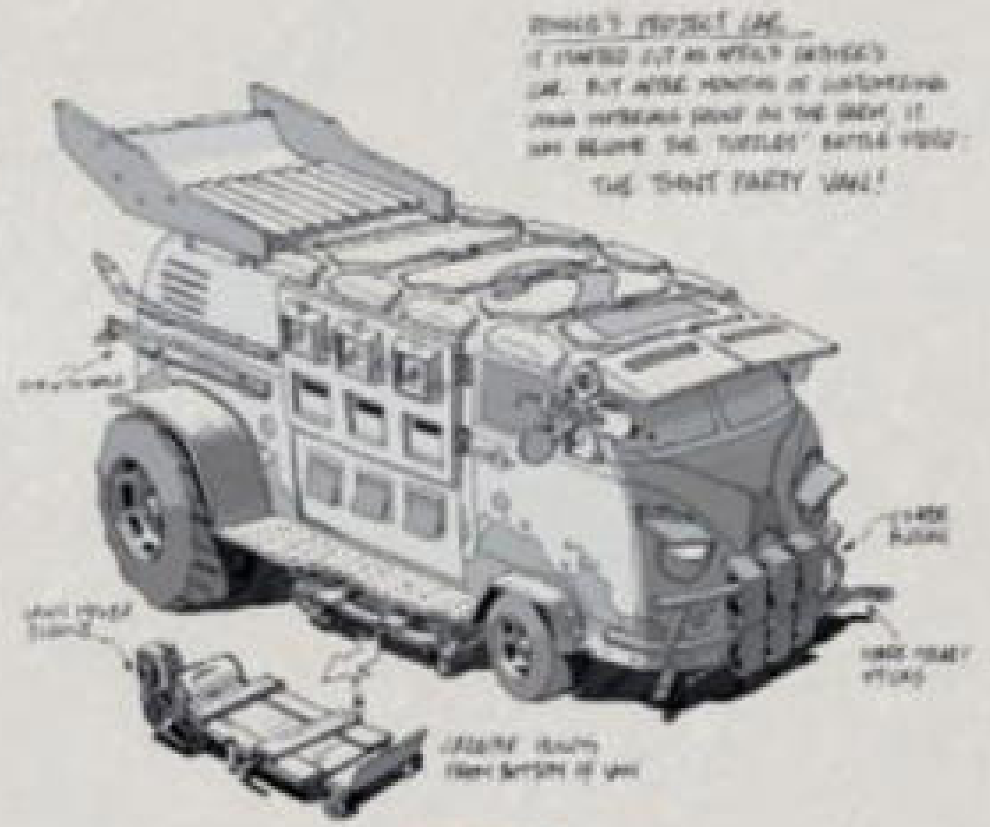


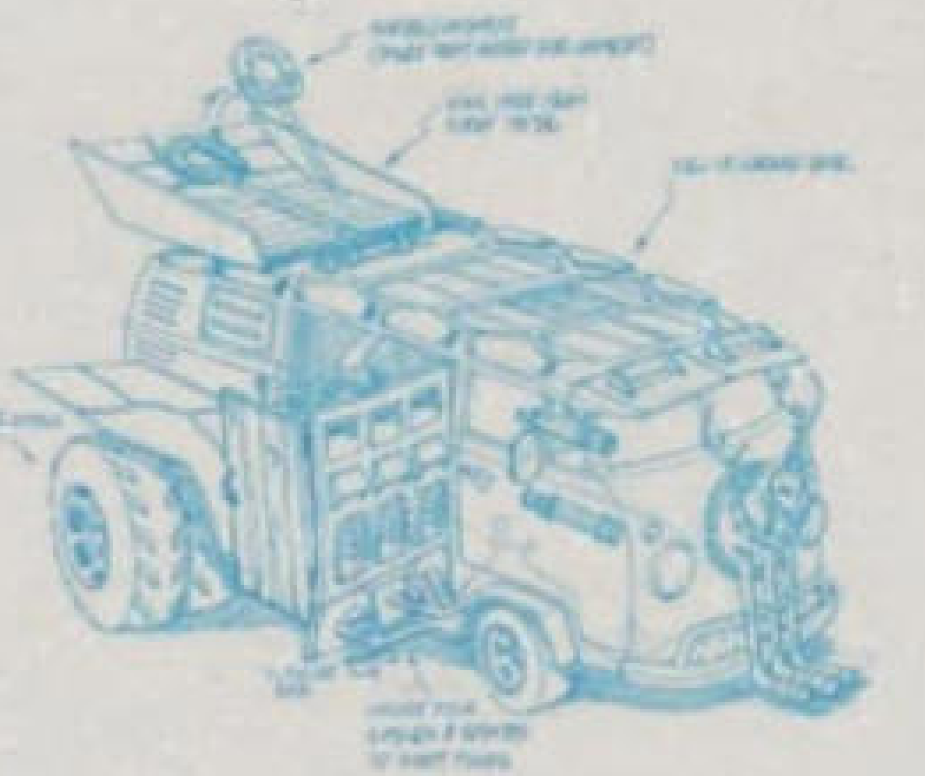






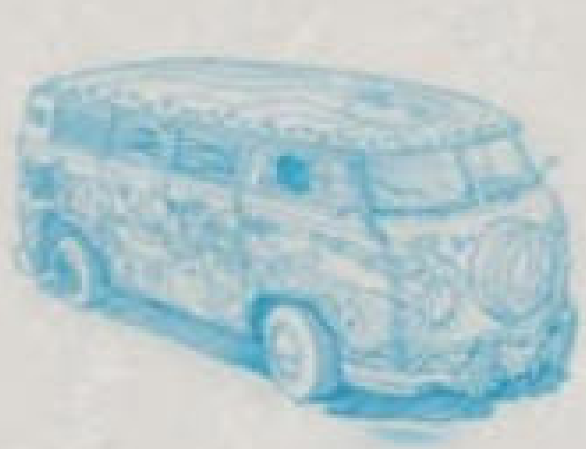
consoles
projector
workstation
chair
PARTY WAGON


DONNIE'S PROJECT CAR_
IT STARTED OUT AS APRIL'S FATHER'S CAR. BUT AFTER MONTHS OF CUSTOMIZING AND UPGRADING IT HAS BECOME THE TURTLES' BATTLE VEHICLE:
THE "SHELL PARTY VAN"!
CREEPER PULLS FROM BOTTOM OF VAN



PARTY WAGON

Once the "Love Wagon" belonging to Kirby O'Neil, the Party Wagon is the "Shellraiser-light" designed to infiltrate the Kraang-occupied New York City. It's smaller, faster, and the windshield enables for an easier way to shoot fast-paced car chases (Shellraiser had no windows). Its design and color scheme were welcome throwbacks to the '80s Fred Wolf Party Wagon. Art Lee's design even included a motorized creeper that deployed from below.



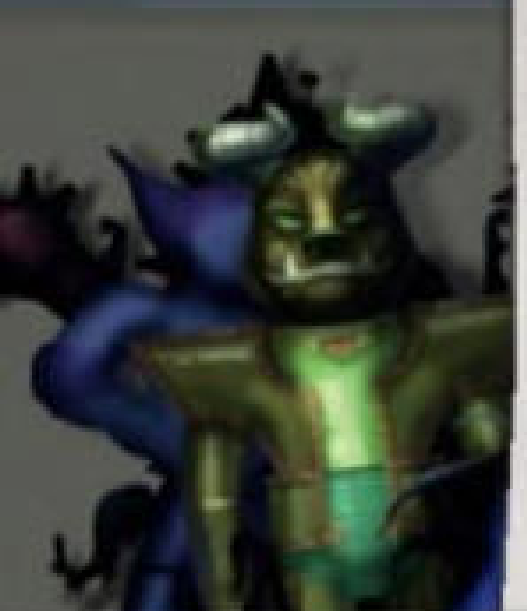
DUNNY
SPUTNIX
YO-YO
ANTHONY
CHRIS BRADFORD
2 Ruff Krew
With Tsunami Earthquake Kicks!
CHRIS BRADFORD ACTION FIGURE

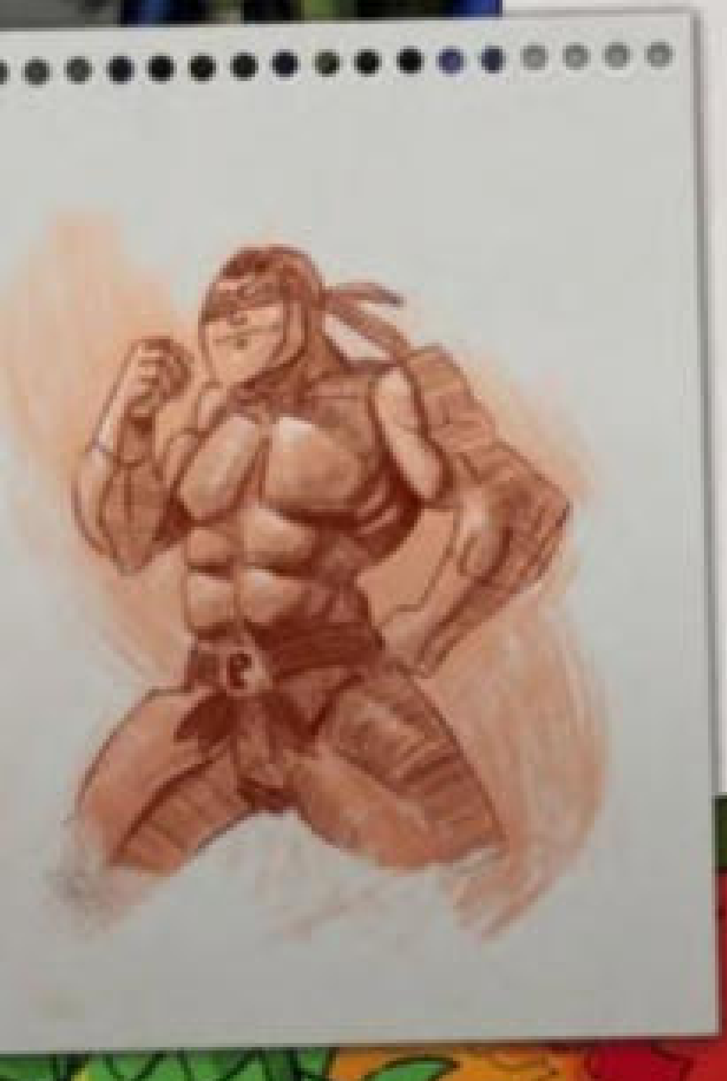
CLEAN UP THESE SEWERS

"Pop culture" is deep in the DNA of *TMNT*; its own creation was an amalgam of classic kung-fu movies, Frank Miller's *Daredevil*, the mutated world of the *X-Men*, and possibly more. The Turtles are now a classic themselves, synonymous with Saturday morning cartoons.

In those early Mirage books, the Turtles watched television, read Jack Kirby comics, loved Metallica, and even dressed as Giger's Alien for Halloween. You just didn't see a fictional comic book character show fan appreciation for things you, yourself loved. It made them exist in our world. The Turtles were real teenagers you wish you could hang out with, the ones who got you into dangerous adventures while listening to KISS, and you loved it. No comic characters had done that before; heroes were usually larger than life, like Greek gods upon a pedestal—not weirdo kids like myself.

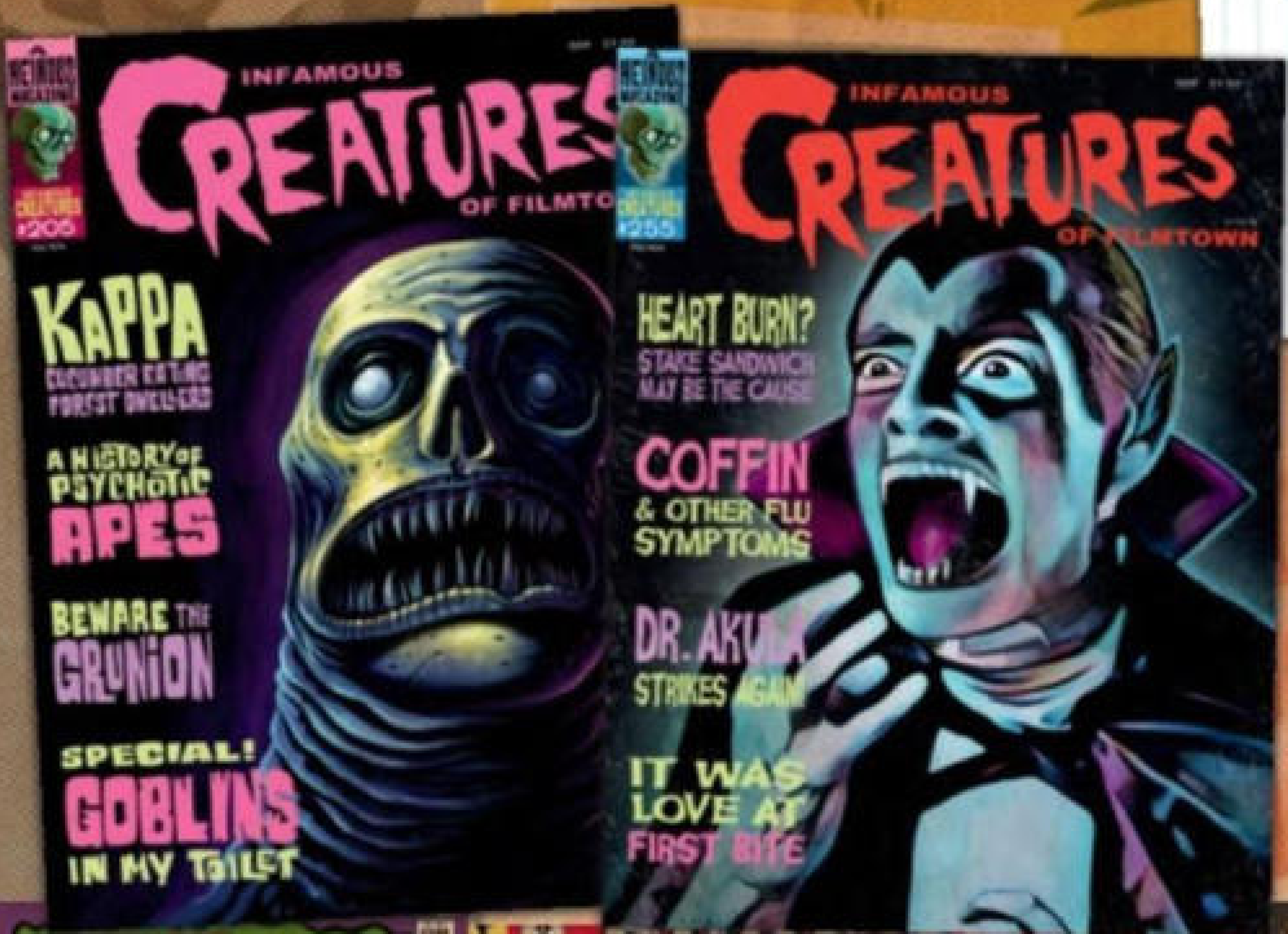
The show needed to be a nod to the '80s to really make it feel like the *TMNT* I knew as a fan. It would take place in the present, but the Turtles would surround themselves with the leftovers of pop culture, abandoned and found in the sewers. Embracing CG's ability to create hyper-realistic caricatures of real-life objects, the props were painted just enough to look real on camera. This was a concept that thrilled me since I never was able to achieve that for 2D animation. Norm Saunders, a painter for *Topps* since the '60s, was one of my art heroes. His paintings were quick—he was able to adapt to the medium's size and short deadlines. As a kid, I would pour over his *Wacky Packages* cards; revolting and hilarious, you would think you were seeing something you shouldn't. That irreverent humor stuck with me and I wanted it to be a component of the series. Nadia Verbenova and the paint department really worked super hard to deliver all these gags onscreen. I often would see a painted prop after the storyboard was finished and decide to change shots so that object would get a close-up and a laugh.

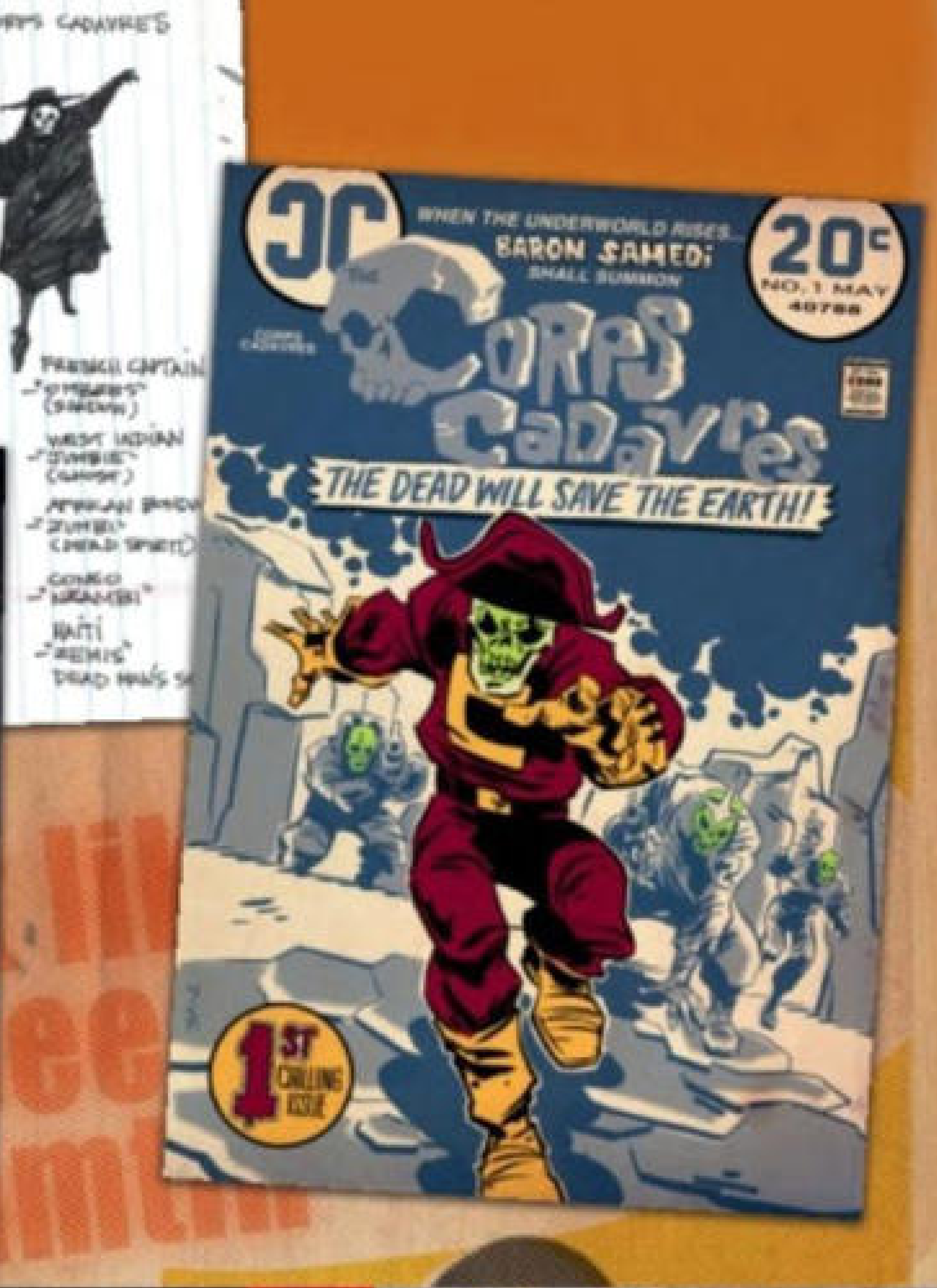


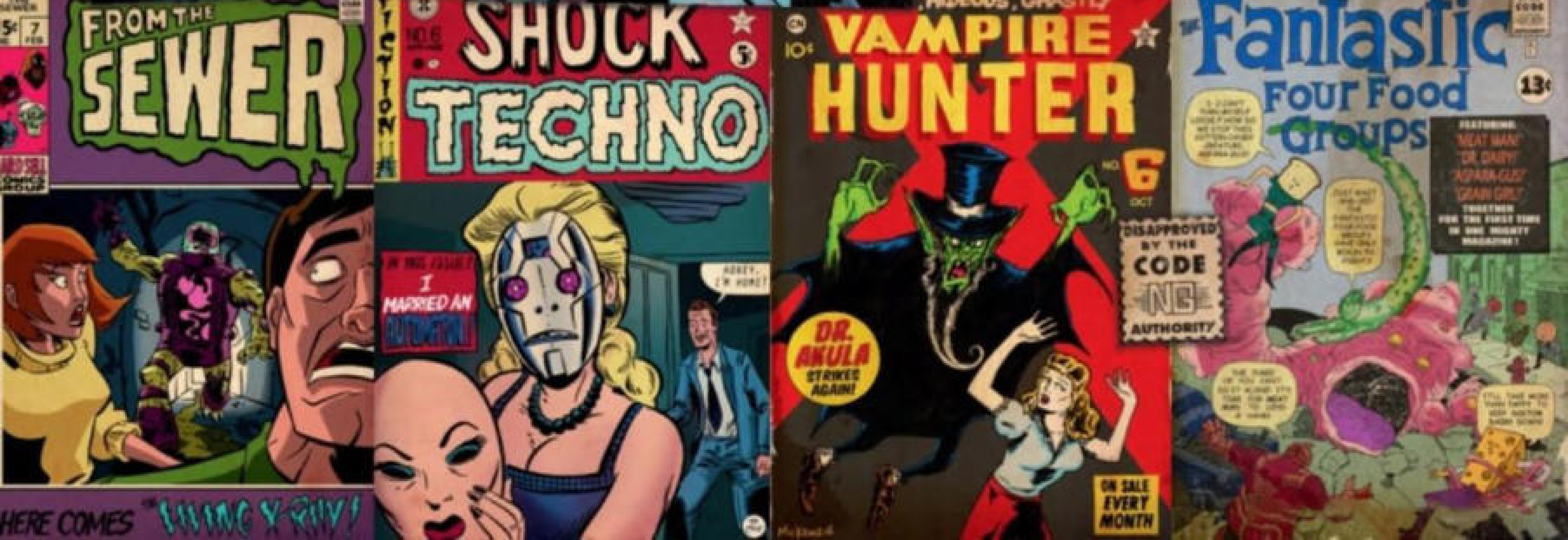


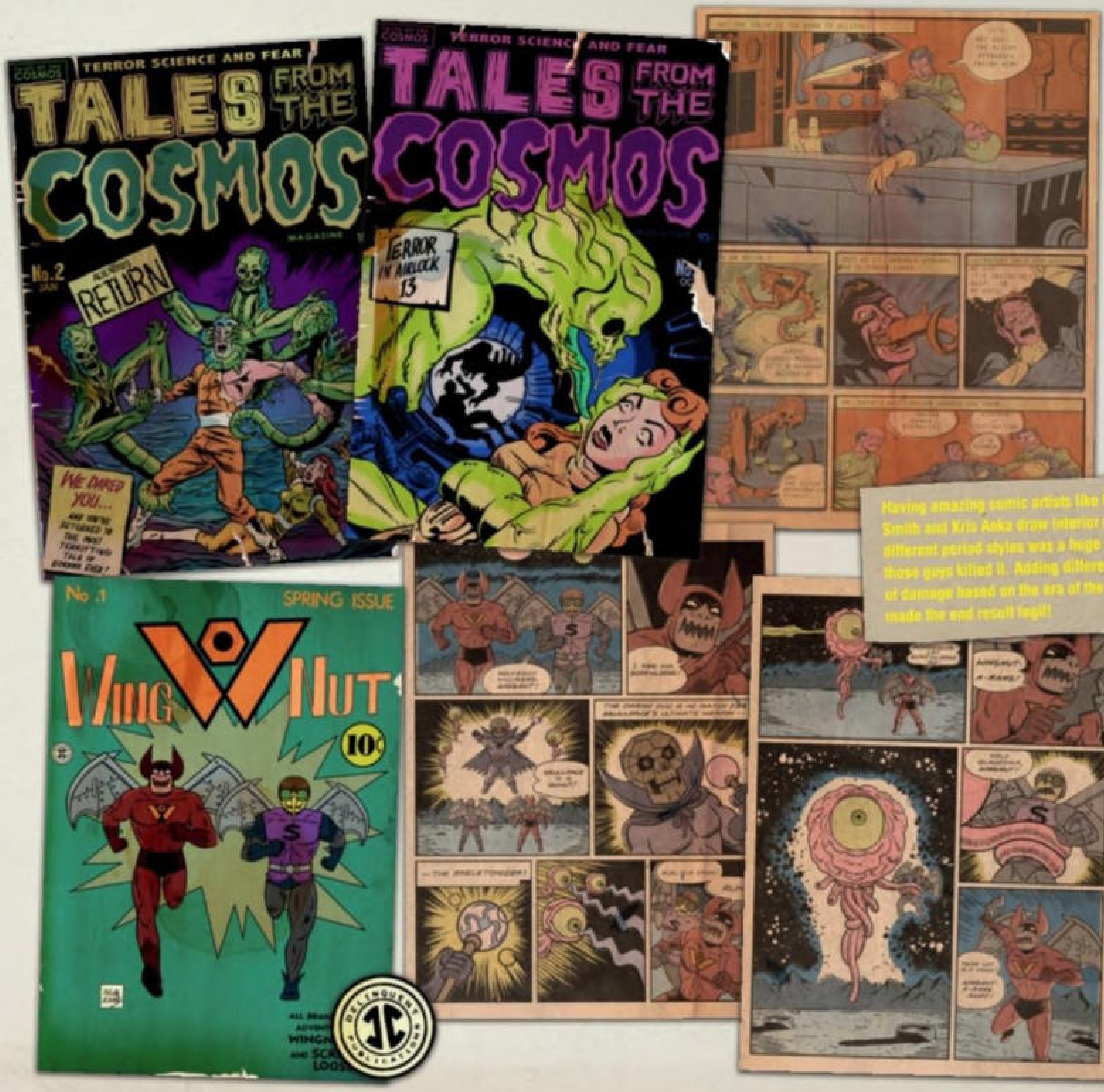
MAGAZINES AND COMICS

The crew was full of very knowledgeable comic book readers, so the subtleties would not be missed. We covered Marvel's monster reprints, *Famous Monsters of Filmland*, pre-code EC books, Kirby's '70s DC work, even *Mad* magazine; awesome to see onscreen, but it also meant we had to now create additional original comic book content. *Cadaver Corps* was an old idea I had for an animated horror series. It never happened but now Raphael gets to read it.


INFAMOUS
CREATURES
OF FILMTO
#205
KAPPA
CUCUMBER EATING FOREST DWELLERS
A HISTORY OF PSYCHOTIC APES
BEWARE THE GRUNION
SPECIAL! GOBLINS IN MY TOILET
INFAMOUS
CREATURES
OF FILMTOWN
#255
HEART BURN? STAKE SANDWICH MAY BE THE CAUSE
COFFIN & OTHER FLU SYMPTOMS
DR. AKULA STRIKES AGAIN
IT WAS LOVE AT FIRST BITE


LE CORPS CADAVRES
FRENCH CAPTAIN
WEST INDIAN
AFRICAN BODY
CONGO
HAITI
DEAD MAN'S
CC
WHEN THE UNDERWORLD RISES... BARON SAMEDI SHALL SUMMON
20¢
NO. 1 MAY
CORPS CADAVRES
THE DEAD WILL SAVE THE EARTH!
1ST CHILLING ISSUE

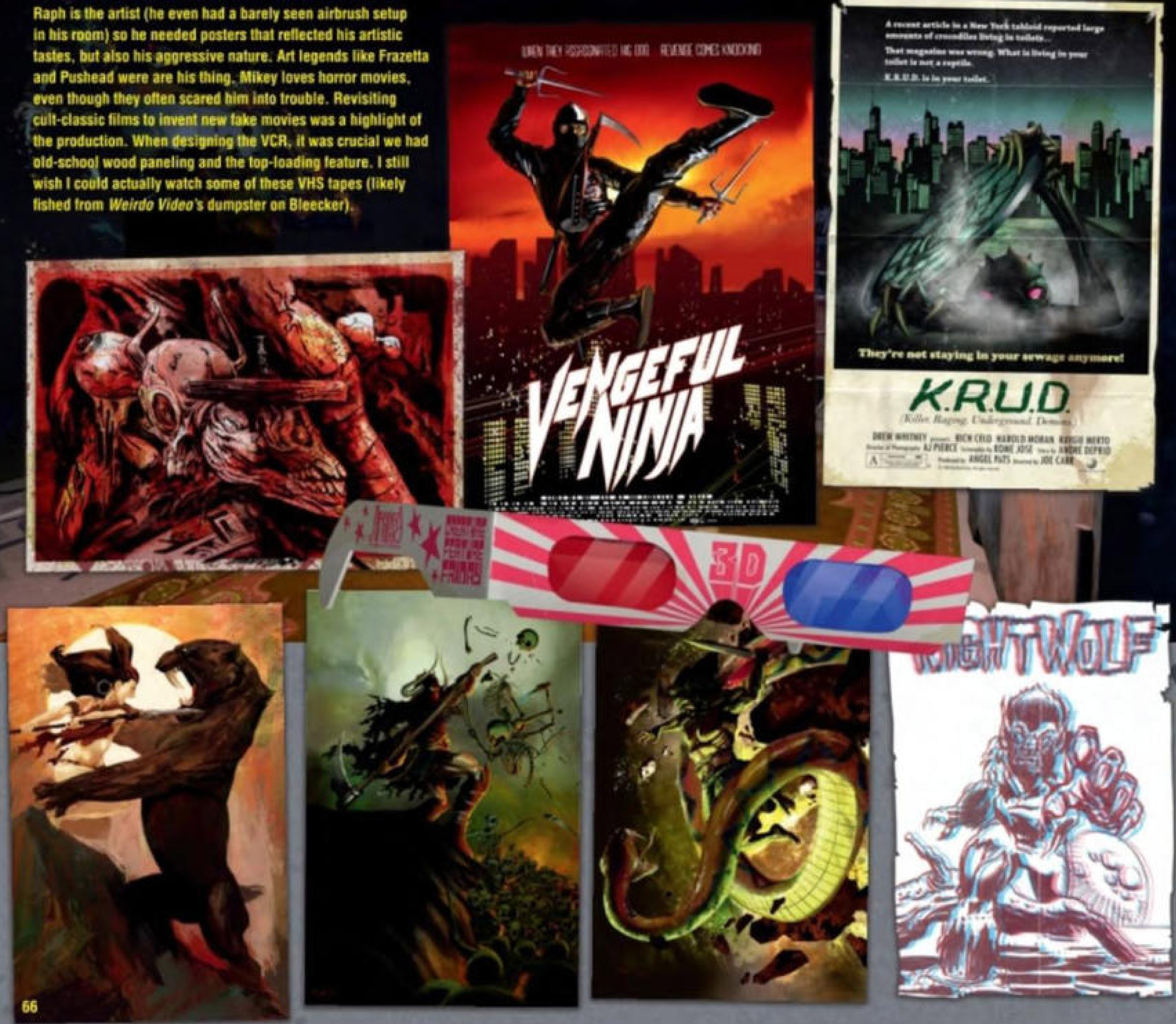

FROM THE SEWER
5¢
7
FEB
HERE COMES THE LIVING X-RAY!
NO. 6
SHOCK TECHNO
5¢
I MARRIED AN AUTOMATON
HONEY, I'M HOME!
HIDEOUS, GHASTLY
10¢
VAMPIRE HUNTER
NO. 6
OCT
DISAPPROVED BY THE CODE NC AUTHORITY
DR. AKULA STRIKES AGAIN!
ON SALE EVERY MONTH
THE Fantastic Four Food Groups
13¢
FEATURING
TOGETHER FOR THE FIRST TIME IN ONE MIGHTY MAGAZINE!


TERROR SCIENCE AND FEAR
TALES FROM THE COSMOS
MAGAZINE
No.2
JAN
RETURN
WE DARED YOU...
TERROR SCIENCE AND FEAR
TALES FROM THE COSMOS
TERROR IN AIRLOCK 13
No.1
SPRING ISSUE
WING NUT
10¢

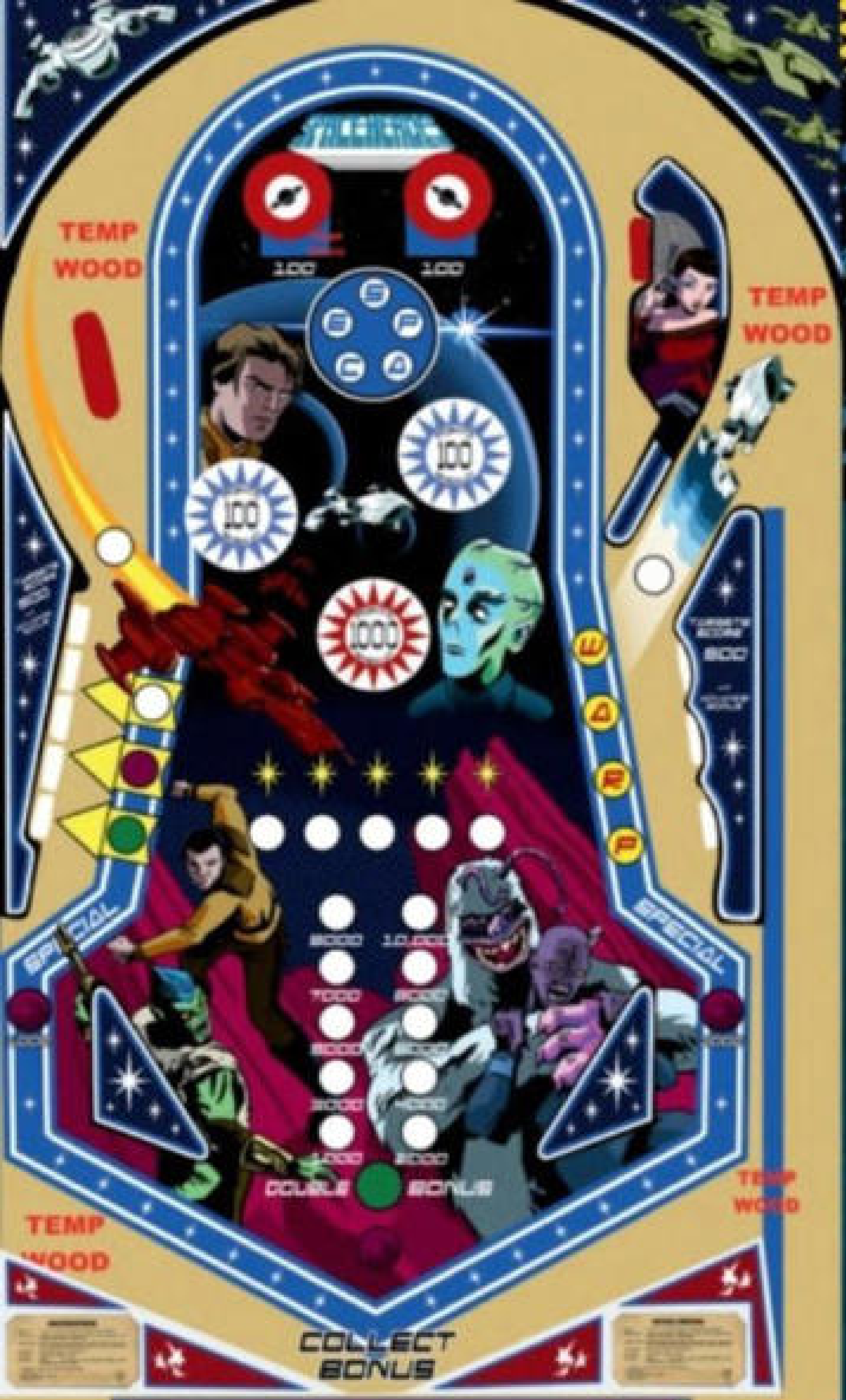
Having amazing comic artists like Felipe Smith and Kris Anka draw interior pages in different period styles was a huge asset: those guys killed it. Adding different levels of damage based on the era of the comics made the end result legit!

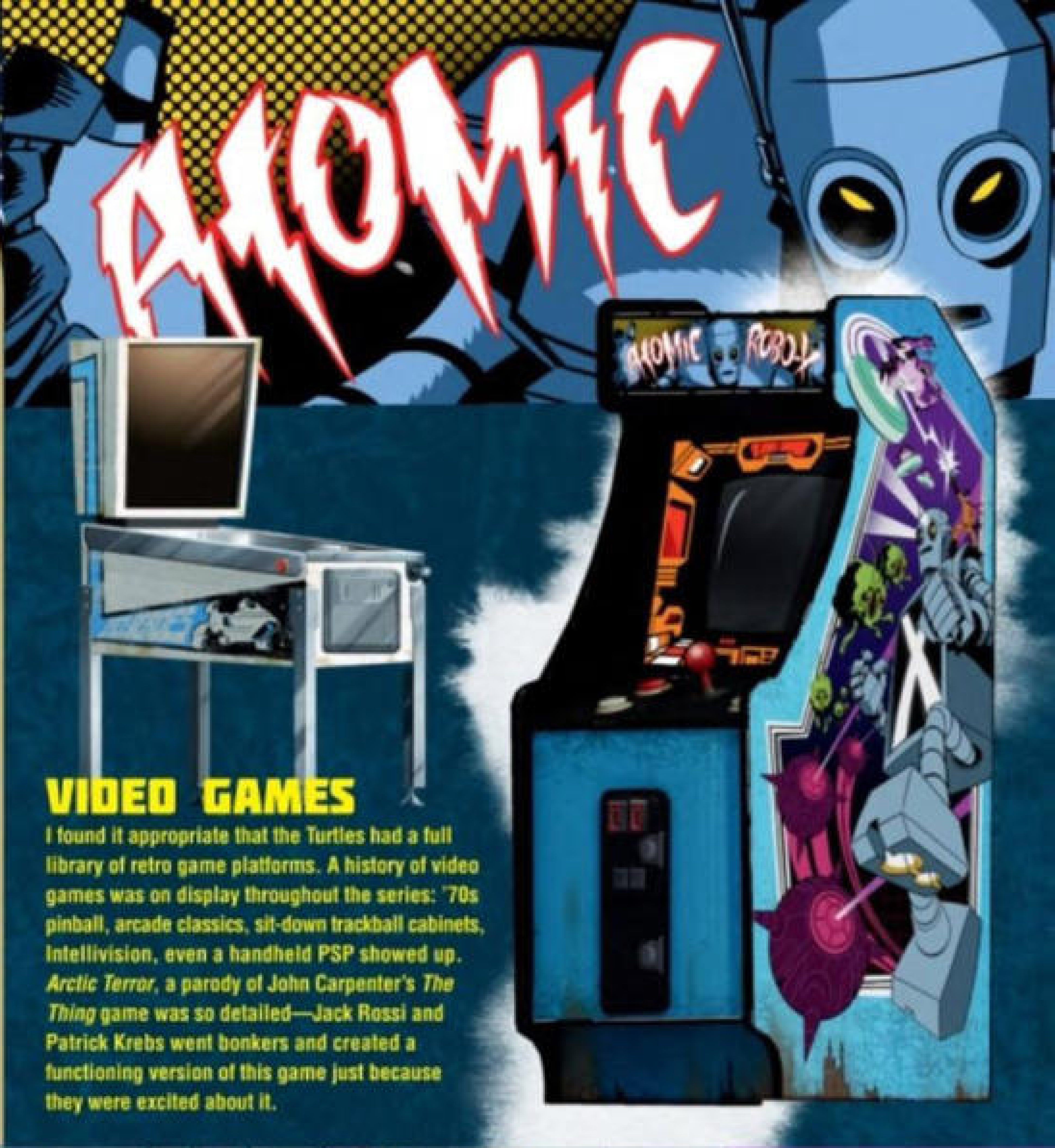
POSTERS AND MOVIES

Raph is the artist (he even had a barely seen airbrush setup in his room) so he needed posters that reflected his artistic tastes, but also his aggressive nature. Art legends like Frazetta and Pushead were are his thing. Mikey loves horror movies, even though they often scared him into trouble. Revisiting cult-classic films to invent new fake movies was a highlight of the production. When designing the VCR, it was crucial we had old-school wood paneling and the top-loading feature. I still wish I could actually watch some of these VHS tapes (likely fished from *Weirdo Video*'s dumpster on Bleecker).


VENGEFUL NINJA
A recent article in a New York tabloid reported large amounts of crocodiles living in toilets...
That magazine was wrong. What is living in your toilet is not a reptile.
K.R.U.D. is in your toilet.
They're not staying in your sewage anymore!
K.R.U.D.
(Killer Raging Underground Demons)
3D
IGHTWOLF

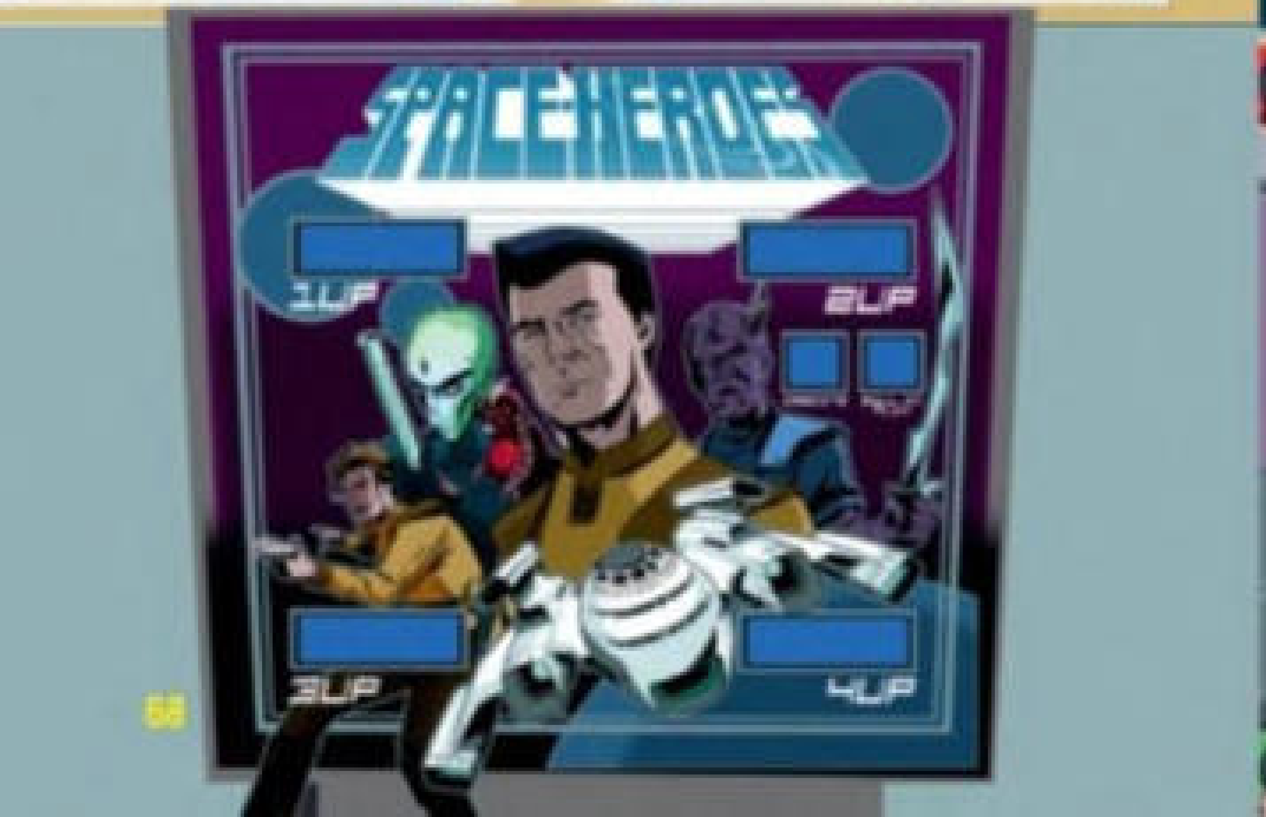
YOUR FACE...HIS LUNCH
DUSK OF THE
ZOMBI 4
"It's my #1 AND #2 Movie Of The Year."
SWIRLIES
It's Not Just A Movie, It's A Movement!
AN UNIMAGINABLE TUBER...
Pungent! Deep Fried!
THE SPUD WITH 1,000,000 EYES!
DANIEL DAPPEUR • DOLLY PARSON • INA GLASSMAN
SPUD
SUBURBS OF THE UNDEAD
GRANNY HIT SQUAD
MY BABY SITTER IS A ZOMBIE!
OMEGA FORCE 3
THE REVENGE OF ULTOR-SYN
BEN & STINKY
The Stuffed 2
beast within my belly
JIVE JACKSON
MAN OF ACTION
3365
THE LEGEND OF MAN-FIST
FACES OF DOOM
Chris Bradford's 2
THE GROWLING

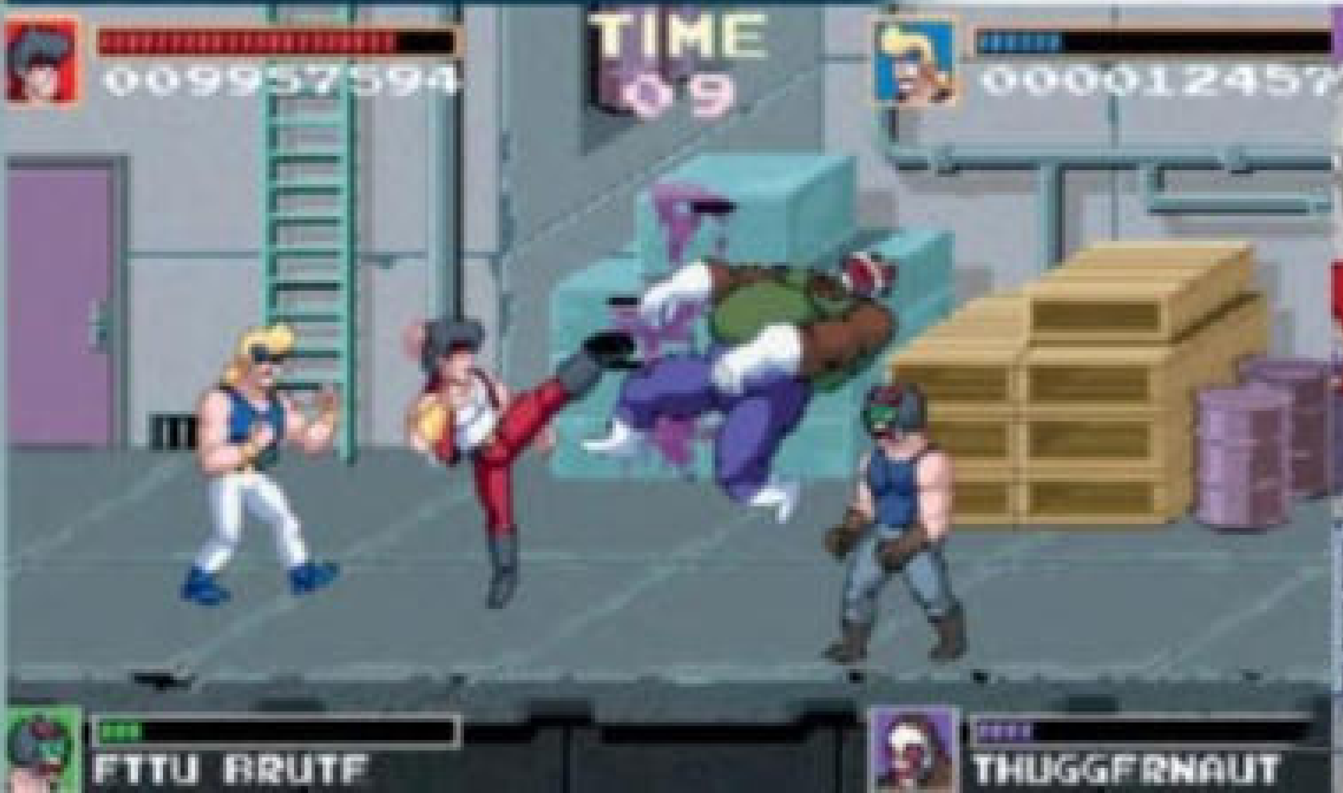

SPACE HEROES
100
100
TEMP WOOD
TEMP WOOD
100
100
1000
W A R P
SPECIAL
SPECIAL
2000
10,000
DOUBLE BONUS
TEMP WOOD
TEMP WOOD
COLLECT BONUS

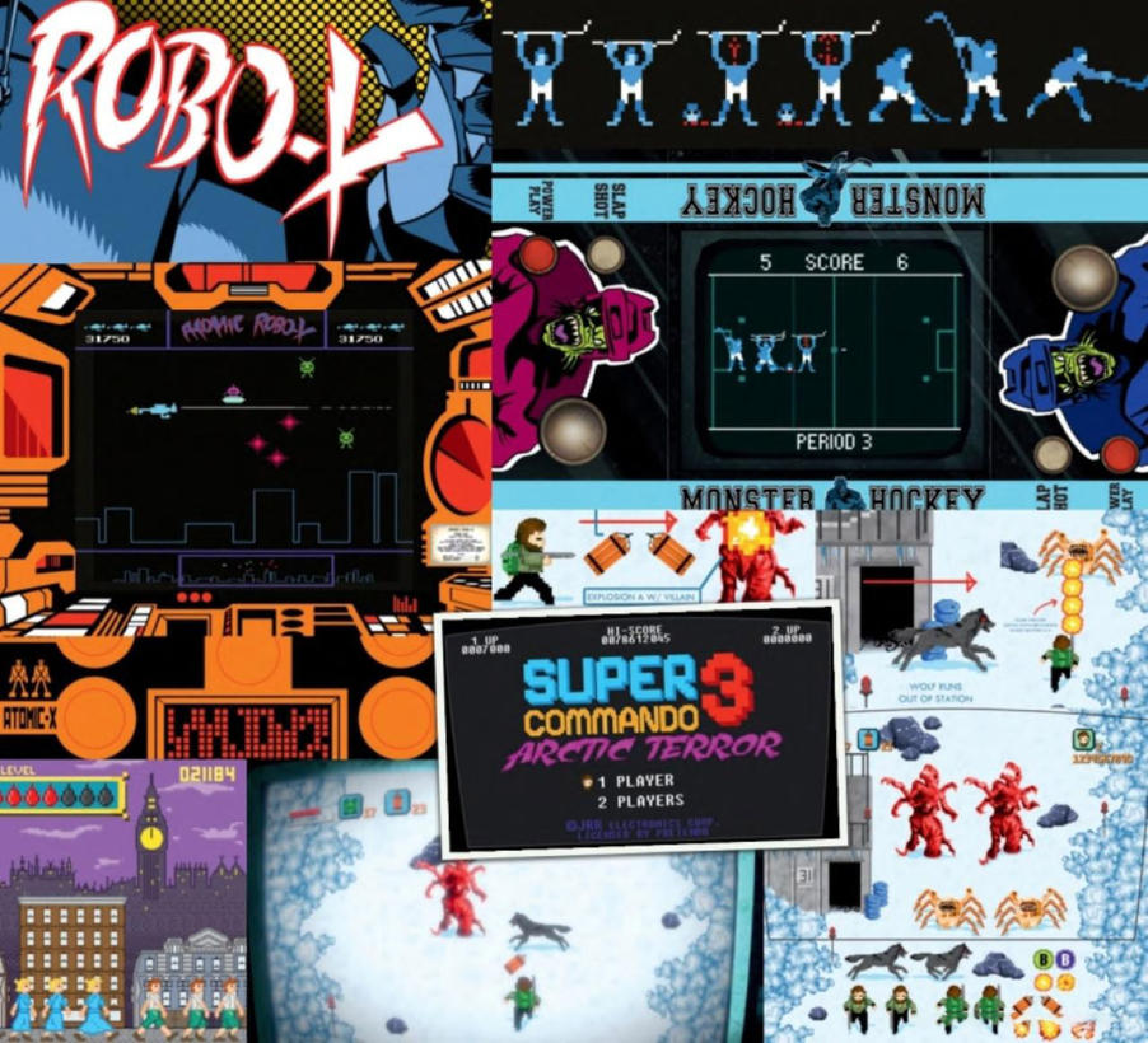

ATOMIC
ATOMIC ROBOT

VIDEO GAMES

I found it appropriate that the Turtles had a full library of retro game platforms. A history of video games was on display throughout the series: '70s pinball, arcade classics, sit-down trackball cabinets, Intellivision, even a handheld PSP showed up. *Arctic Terror*, a parody of John Carpenter's *The Thing* game was so detailed—Jack Rossi and Patrick Krebs went bonkers and created a functioning version of this game just because they were excited about it.

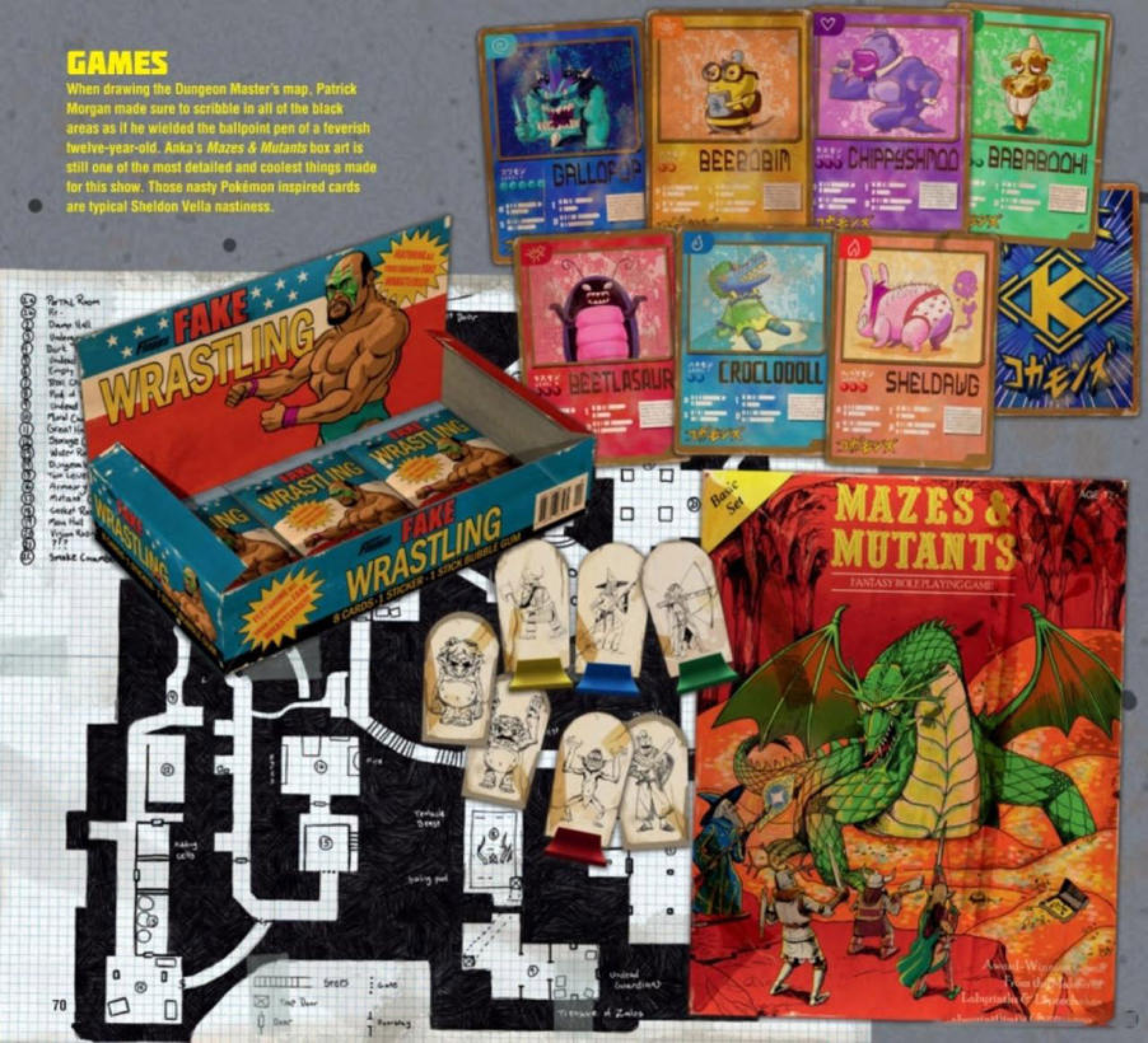

SPACE HEROES
1UP
2UP
3UP
4UP

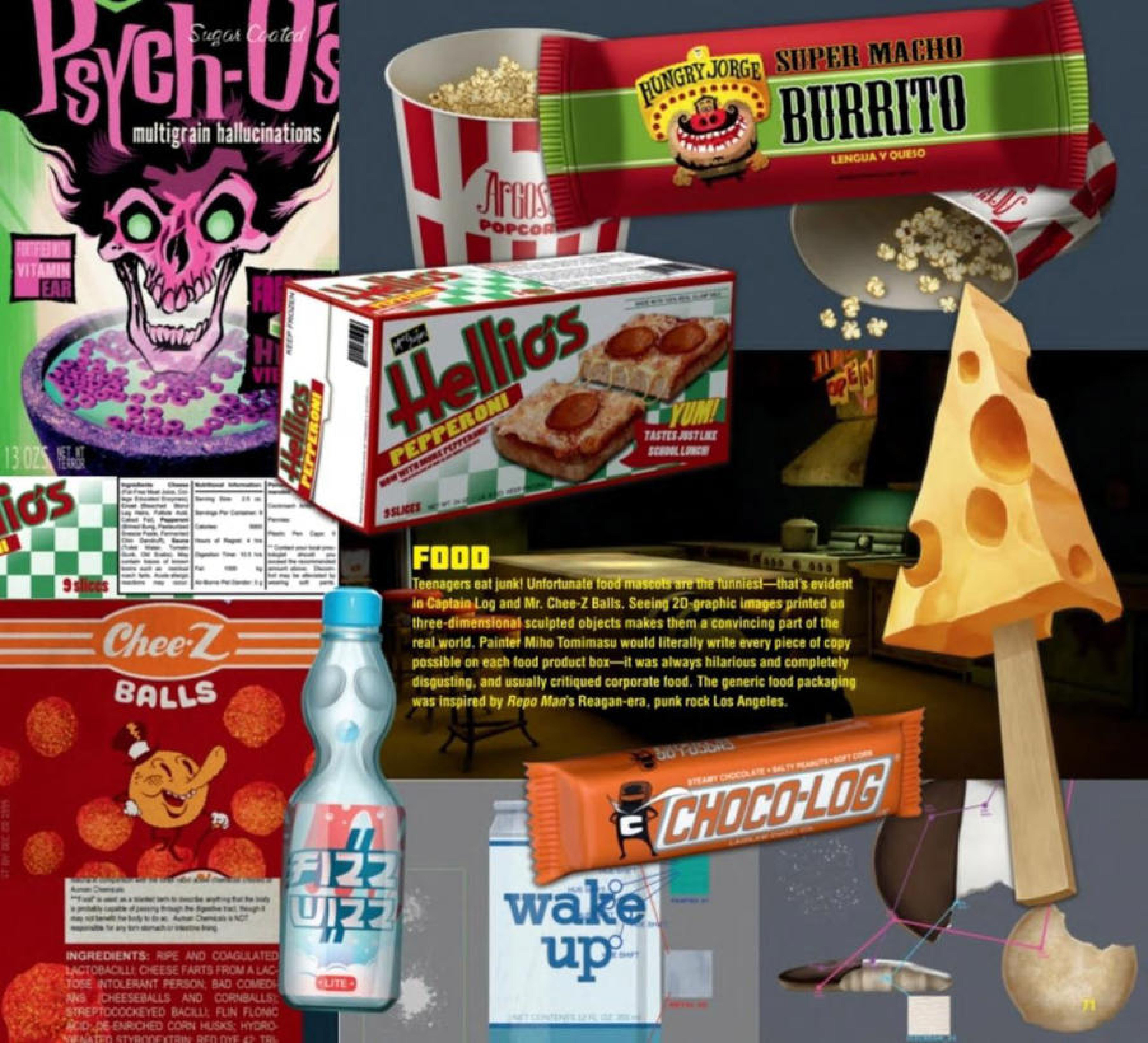

009957594
TIME
09
000012457
ETTU BRUTE
THUGGERNAUT


ROBO-X
MONSTER HOCKEY
POWER PLAY
SLAP SHOT
5 SCORE 6
PERIOD 3
ATOMIC ROBO-X
31750
31750
ATOMIC-X
EXPLOSION A W/ VILLAIN
1 UP 0007000
HI-SCORE 0078612045
2 UP 0000000
SUPER 3 COMMANDO
ARCTIC TERROR
1 PLAYER
2 PLAYERS
©JRR ELECTRONICS CORP.
WOLF RUNS OUT OF STATION
LEVEL
021184

GAMES

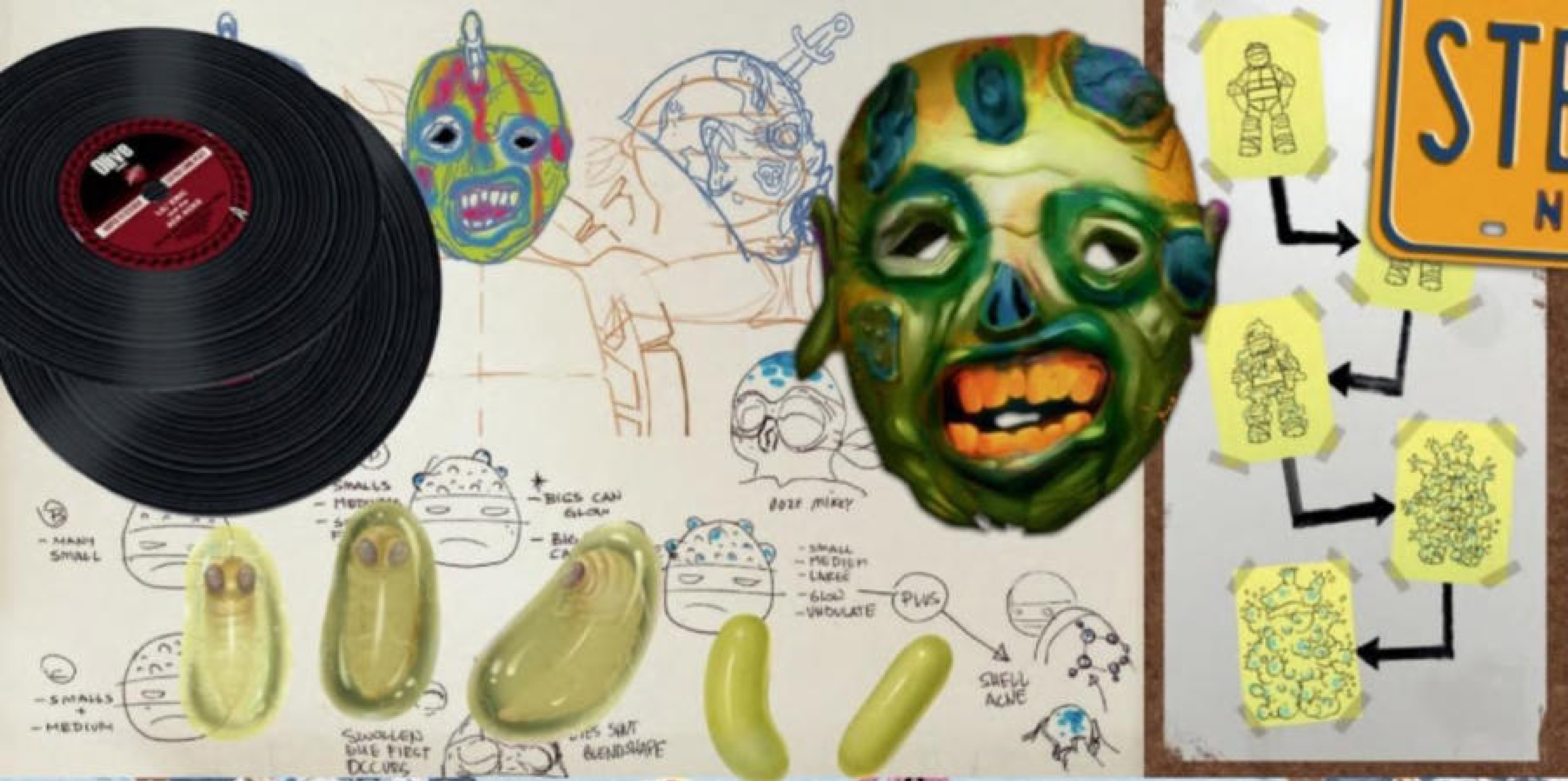
When drawing the Dungeon Master's map, Patrick Morgan made sure to scribble in all of the black areas as if he wielded the ballpoint pen of a feverish twelve-year-old. Anka's *Mazes & Mutants* box art is still one of the most detailed and coolest things made for this show. Those nasty Pokémon inspired cards are typical Sheldon Vella nastiness.

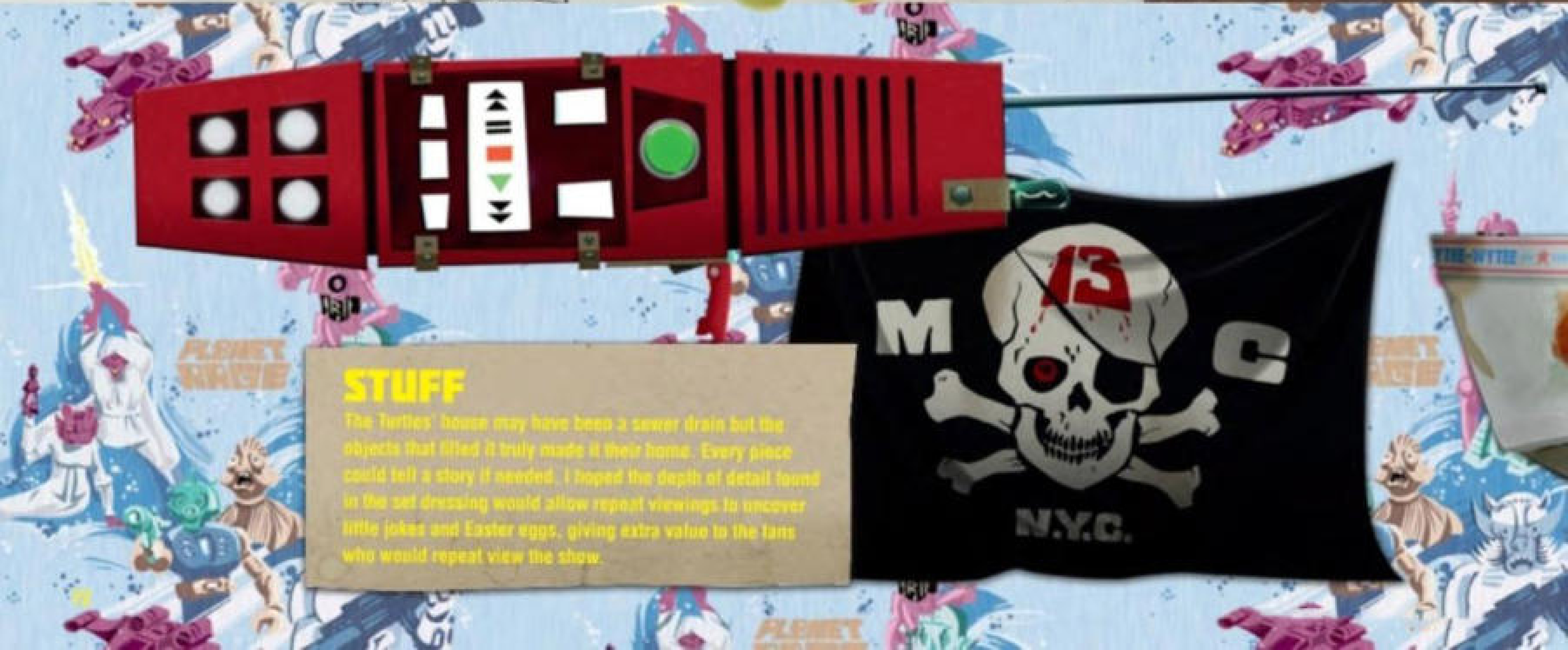

GALLOPUP
BEEBOBIM
CHIPPYSHMOO
BABABOOH!
BEETLASAUR
CROCLODOLL
SHELDAWG
コガモンズ
FAKE WRASTLING
9 CARDS • 1 STICKER • 1 STICK BUBBLE GUM
Basic Set
MAZES & MUTANTS
FANTASY ROLEPLAYING GAME
Stairs
Gate
Trap Door
Door
Undead Guardians
Treasure of Zalos


Sugar Coated
Psych-O's
multigrain hallucinations
FORTIFIED WITH VITAMIN FEAR
13 OZS NET WT TERROR
HUNGRY JORGE
SUPER MACHO
BURRITO
LENGUA Y QUESO
POPCORN
Hellio's
PEPPERONI
YUM!
TASTES JUST LIKE SCHOOL LUNCH!
9 SLICES
9 slices
Chee-Z
BALLS
INGREDIENTS: RIPE AND COAGULATED LACTOBACILLI; CHEESE FARTS FROM A LACTOSE INTOLERANT PERSON; BAD COMEDIANS (CHEESEBALLS AND CORNBALLS); STREPTOCOCKEYED BACILLI; FLIN FLONIC ACID; DE-ENRICHED CORN HUSKS; HYDROGENATED STYRODEXTRIN; RED DYE 42;
FIZZ WIZZ
LITE
STEAMY CHOCOLATE • SALTY PEANUTS • SOFT CORN
CHOCO-LOG
wake up

FOOD

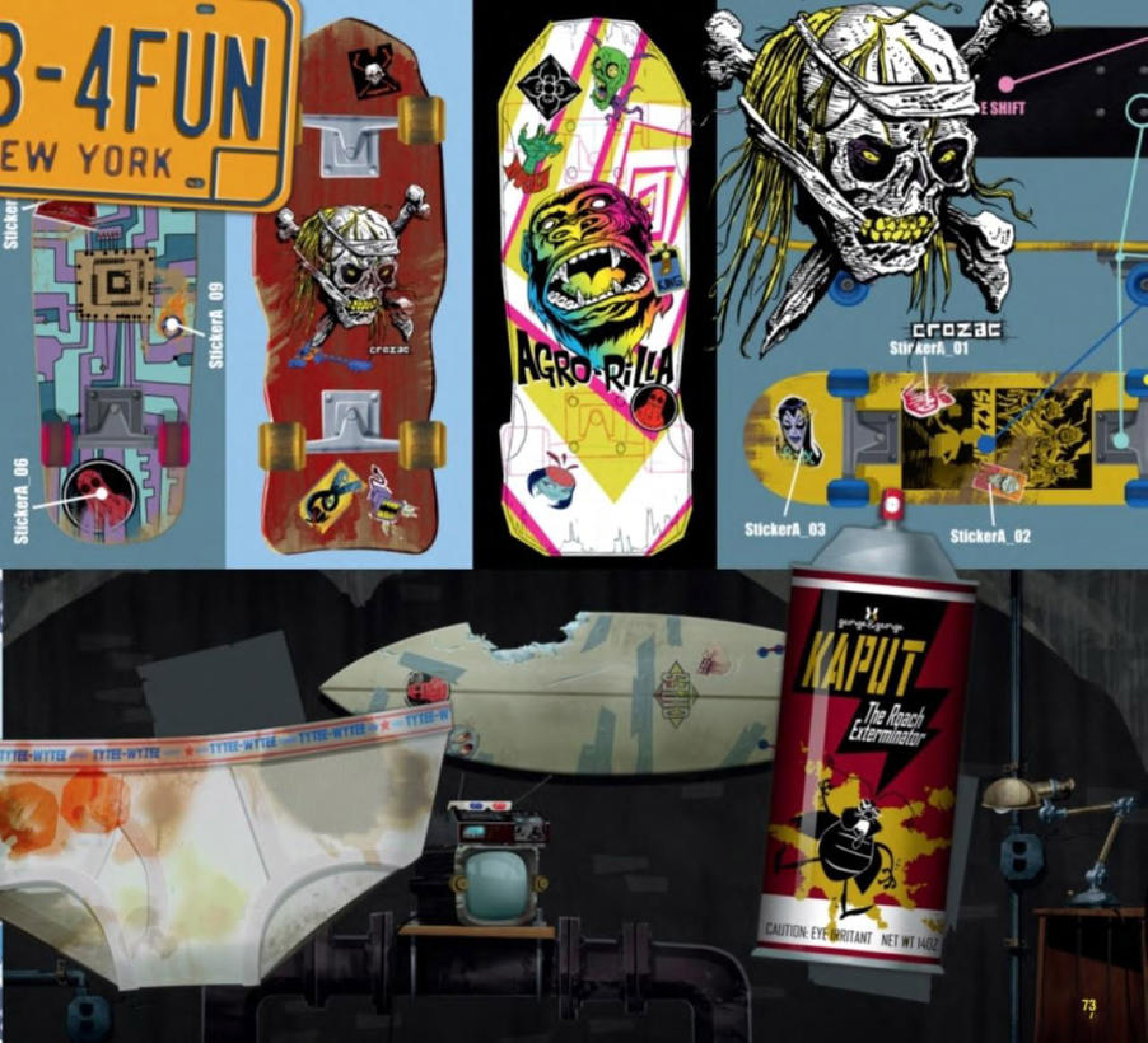
Teenagers eat junk! Unfortunate food mascots are the funniest—that's evident in Captain Log and Mr. Chee-Z Balls. Seeing 2D-graphic images printed on three-dimensional sculpted objects makes them a convincing part of the real world. Painter Miho Tomimasu would literally write every piece of copy possible on each food product box—it was always hilarious and completely disgusting, and usually critiqued corporate food. The generic food packaging was inspired by *Repo Man*'s Reagan-era, punk rock Los Angeles.

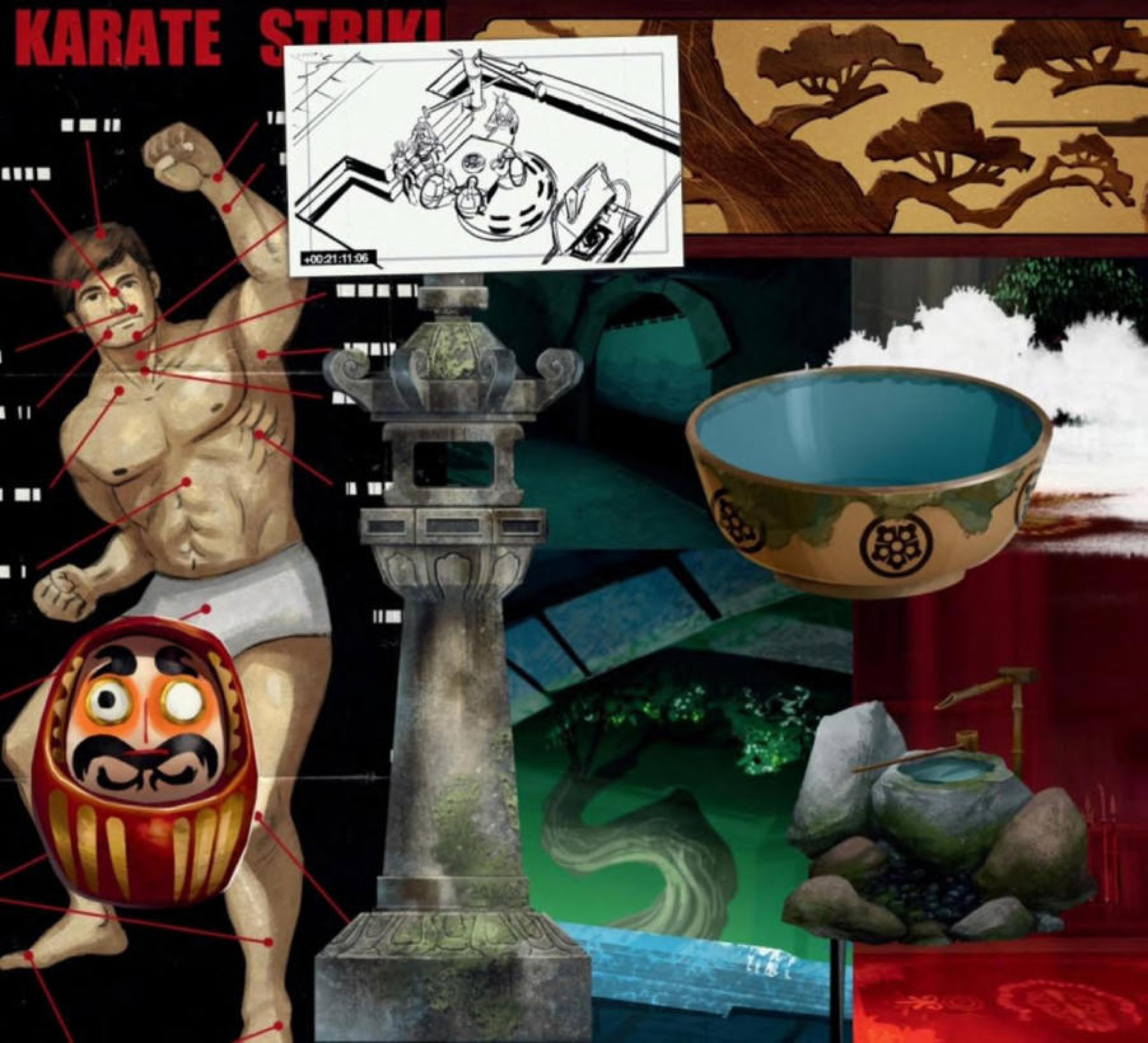

STE
N
- MANY SMALL
- SMALLS + - MEDIUM
SMALLS
- MEDIUM
- BIGS CAN GLOW
BOZE MIKEY
- SMALL
- MEDIUM
- LARGE
- GLOW
- UNDULATE
PUS
SHELL ACNE
SWOLLEN LIKE FIRST OCCURS
BLENDSHAPE



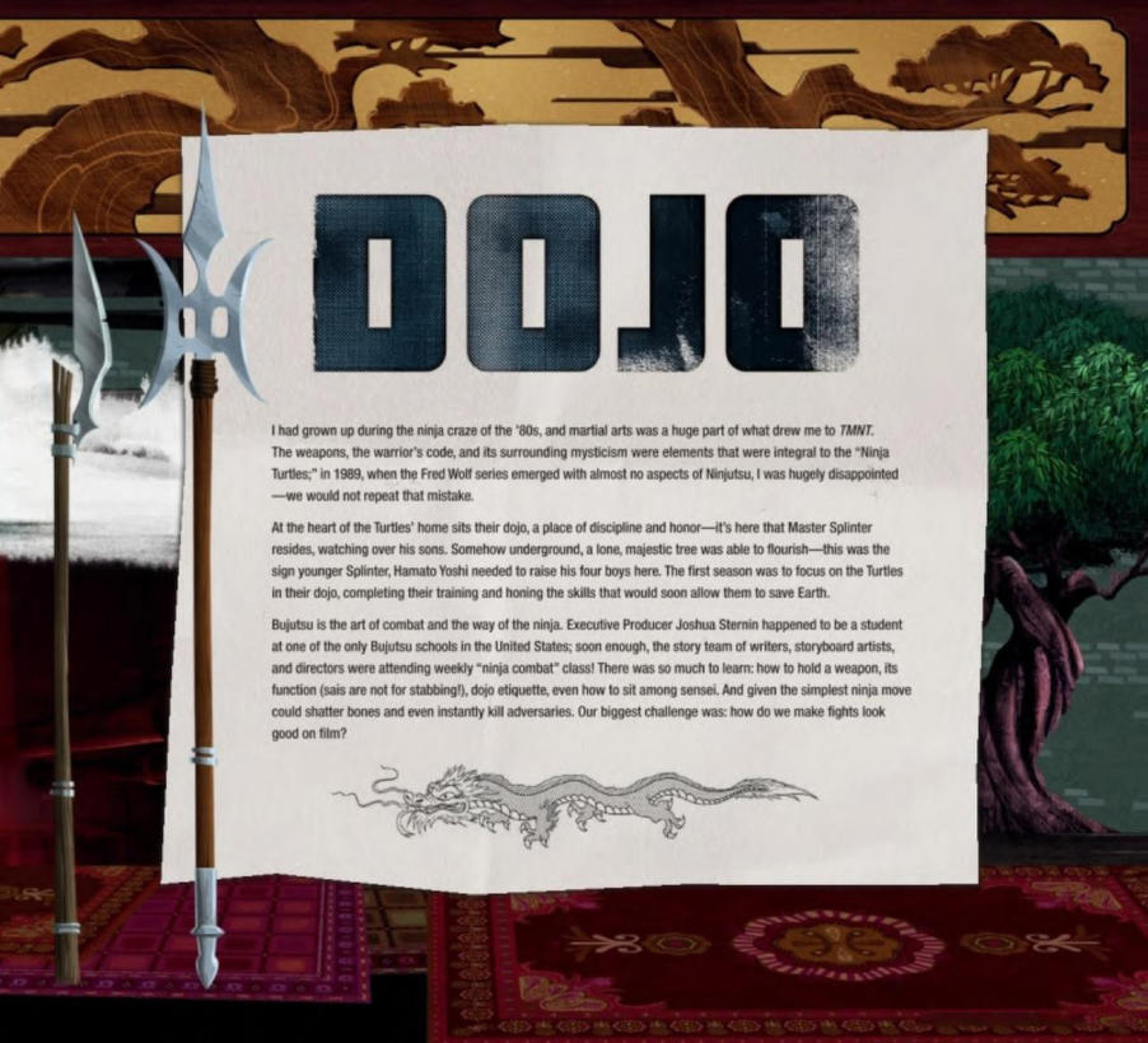
STUFF

The Turtles' house may have been a sewer drain but the objects that filled it truly made it their home. Every piece could tell a story if needed. I hoped the depth of detail found in the set dressing would allow repeat viewings to uncover little jokes and Easter eggs, giving extra value to the fans who would repeat view the show.


B-4FUN
EW YORK
Sticker
StickerA_09
StickerA_06
crozac
AGRO-RILLA
KING
E SHIFT
crozac
StickerA_01
StickerA_03
StickerA_02
TYTEE-WYTEE
KAPUT
The Roach Exterminator
CAUTION: EYE IRRITANT NET WT 14OZ



KARATE STRIK
+00:21:11:06

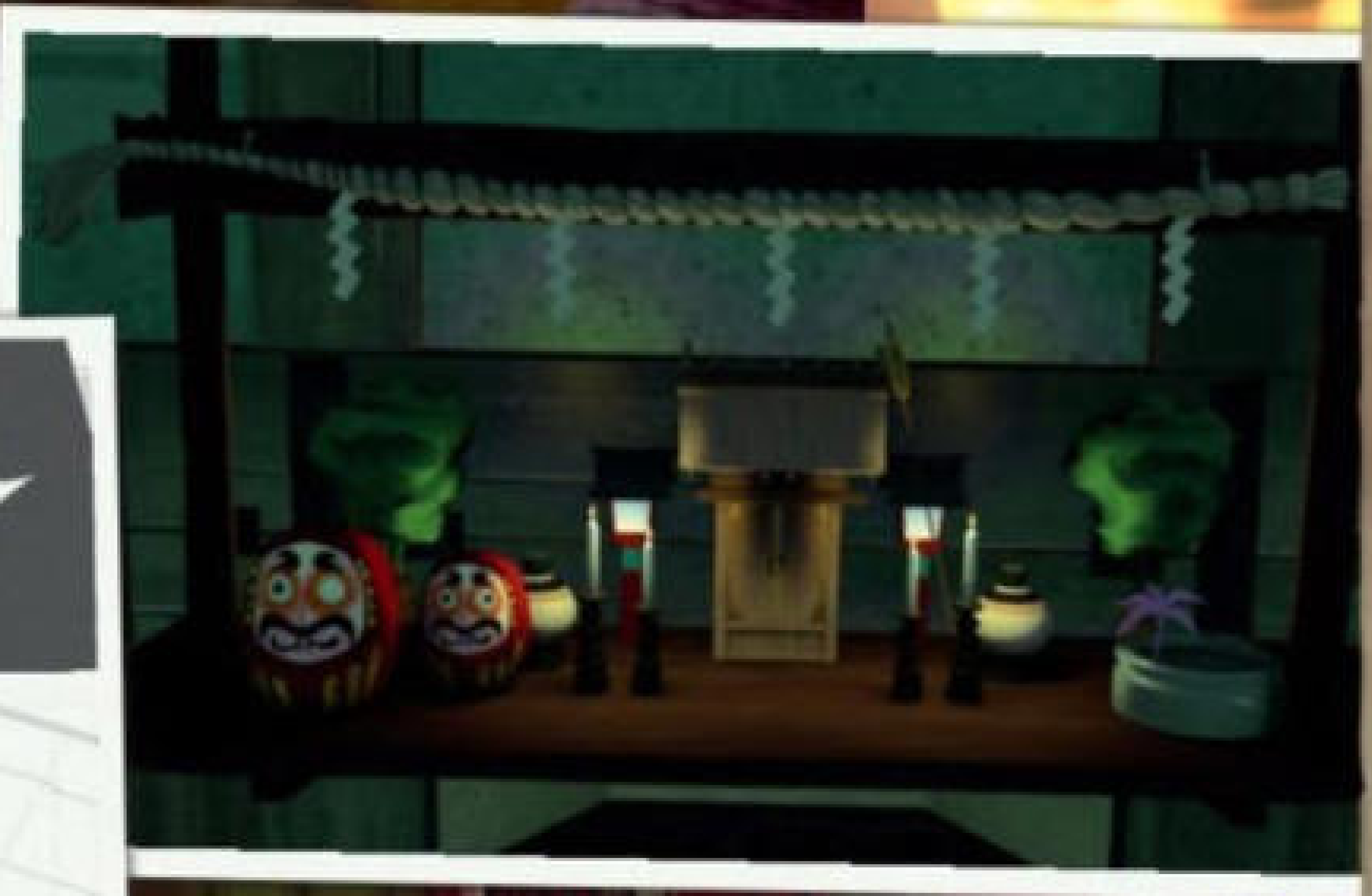


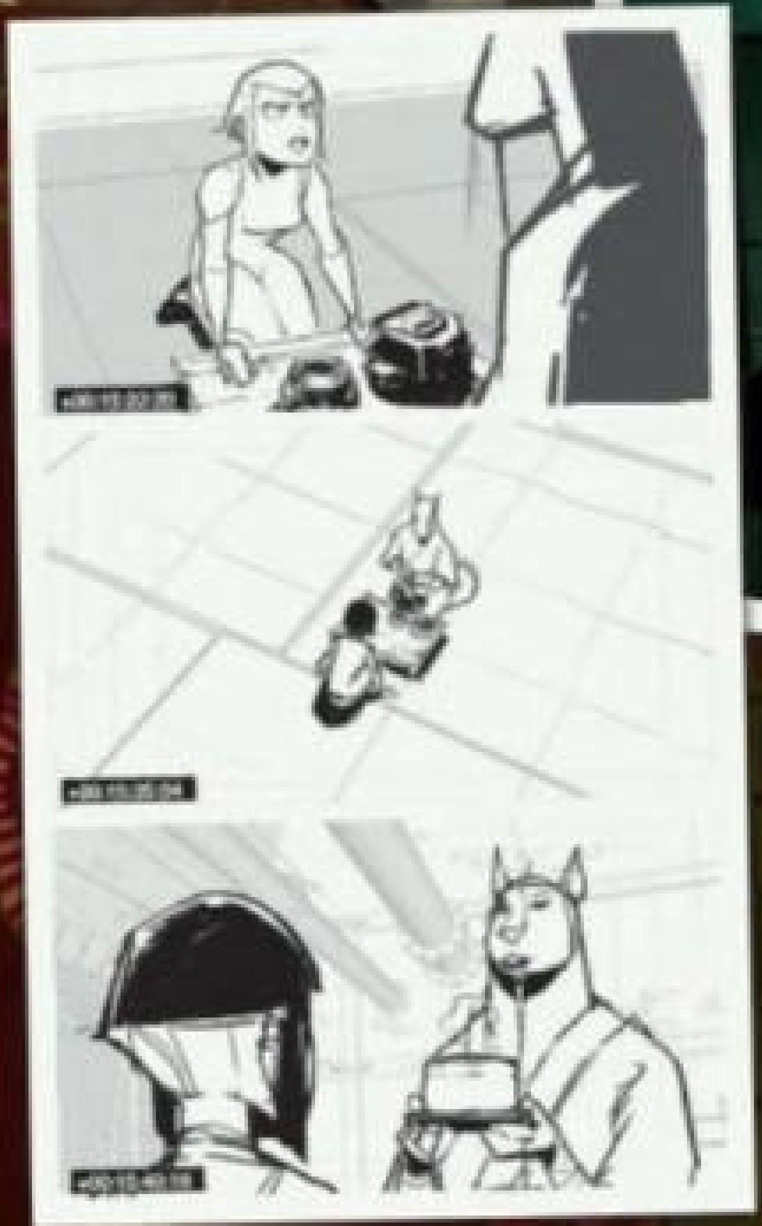
DOJO

I had grown up during the ninja craze of the '80s, and martial arts was a huge part of what drew me to *TMNT*. The weapons, the warrior's code, and its surrounding mysticism were elements that were integral to the "Ninja Turtles;" in 1989, when the Fred Wolf series emerged with almost no aspects of Ninjutsu, I was hugely disappointed —we would not repeat that mistake.

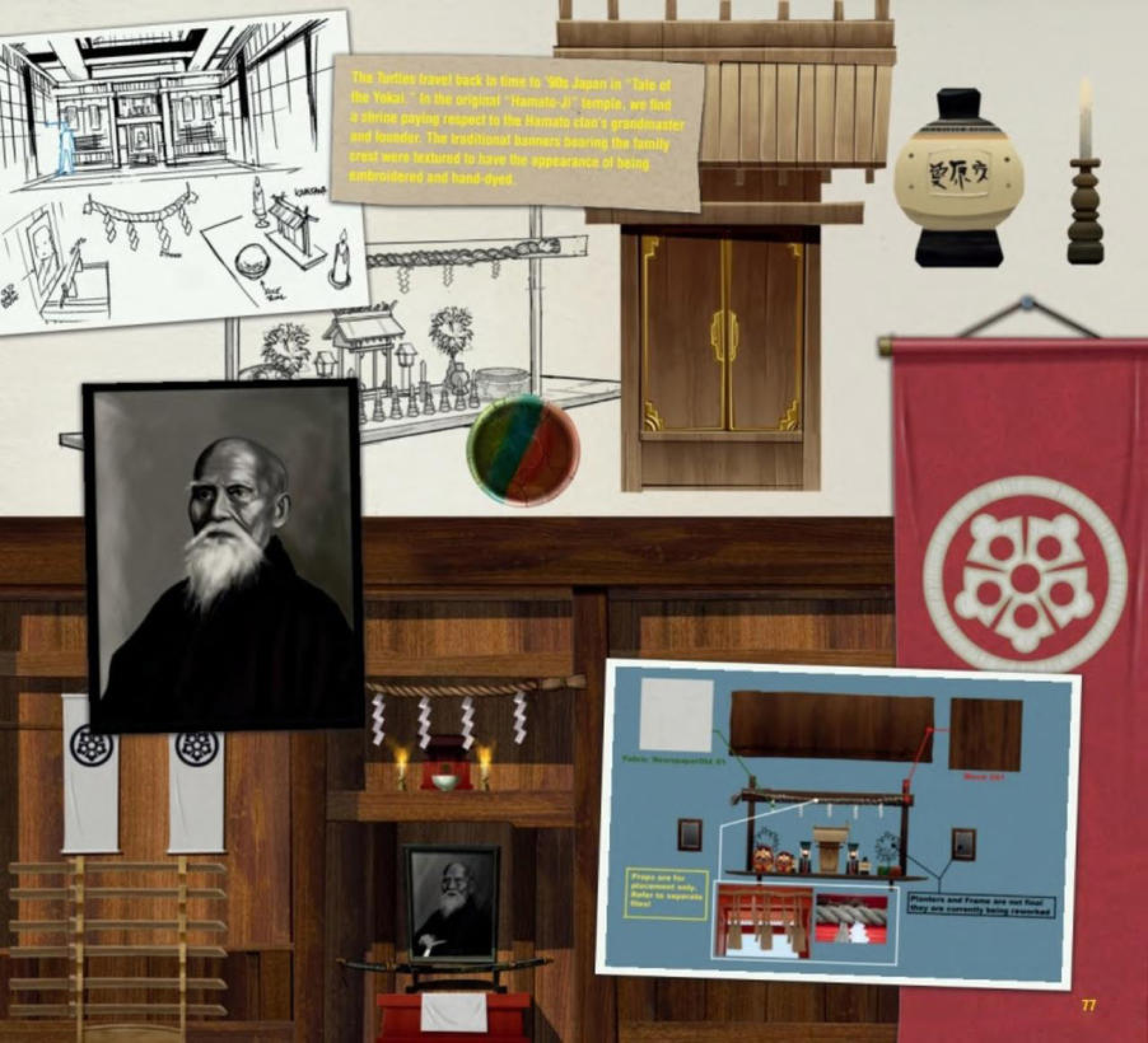
At the heart of the Turtles' home sits their dojo, a place of discipline and honor—it's here that Master Splinter resides, watching over his sons. Somehow underground, a lone, majestic tree was able to flourish—this was the sign younger Splinter, Hamato Yoshi needed to raise his four boys here. The first season was to focus on the Turtles in their dojo, completing their training and honing the skills that would soon allow them to save Earth.

Bujutsu is the art of combat and the way of the ninja. Executive Producer Joshua Sternin happened to be a student at one of the only Bujutsu schools in the United States; soon enough, the story team of writers, storyboard artists, and directors were attending weekly "ninja combat" class! There was so much to learn: how to hold a weapon, its function (sais are not for stabbing!), dojo etiquette, even how to sit among sensei. And given the simplest ninja move could shatter bones and even instantly kill adversaries. Our biggest challenge was: how do we make fights look good on film?

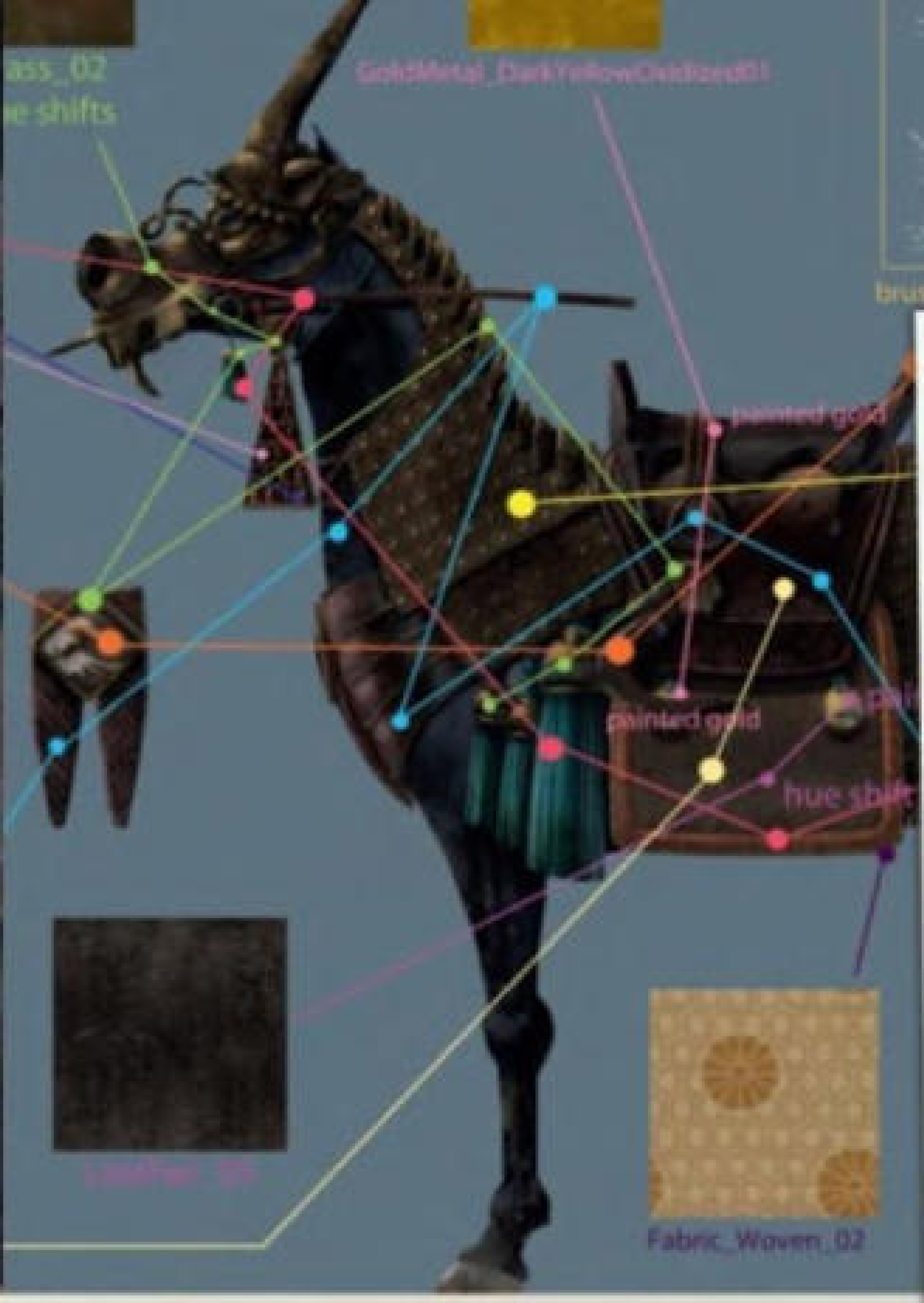




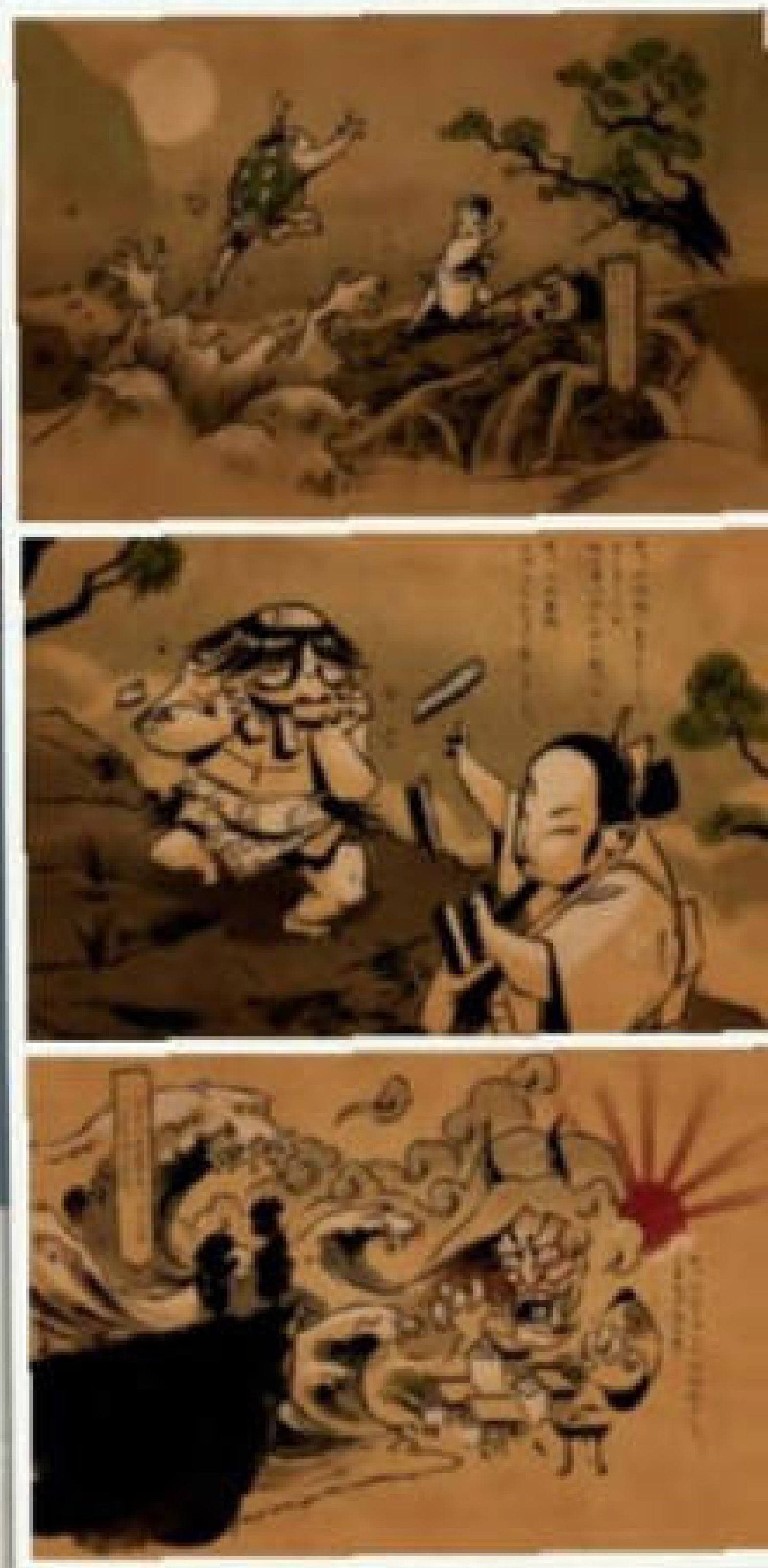
A Shinto Kamidana shrine sits at the center of the dojo, adorned with prayer ropes, smiling sculptures, and offerings. The tokens provide peace and tranquility to the warrior spirit. Master Splinter keeps a prized heirloom on this shelf—his baby turtles' original terrarium bowl. Japanese culture was infused whenever possible, here a scene between Karai and Master Splinter was staged around a traditional tea ceremony.

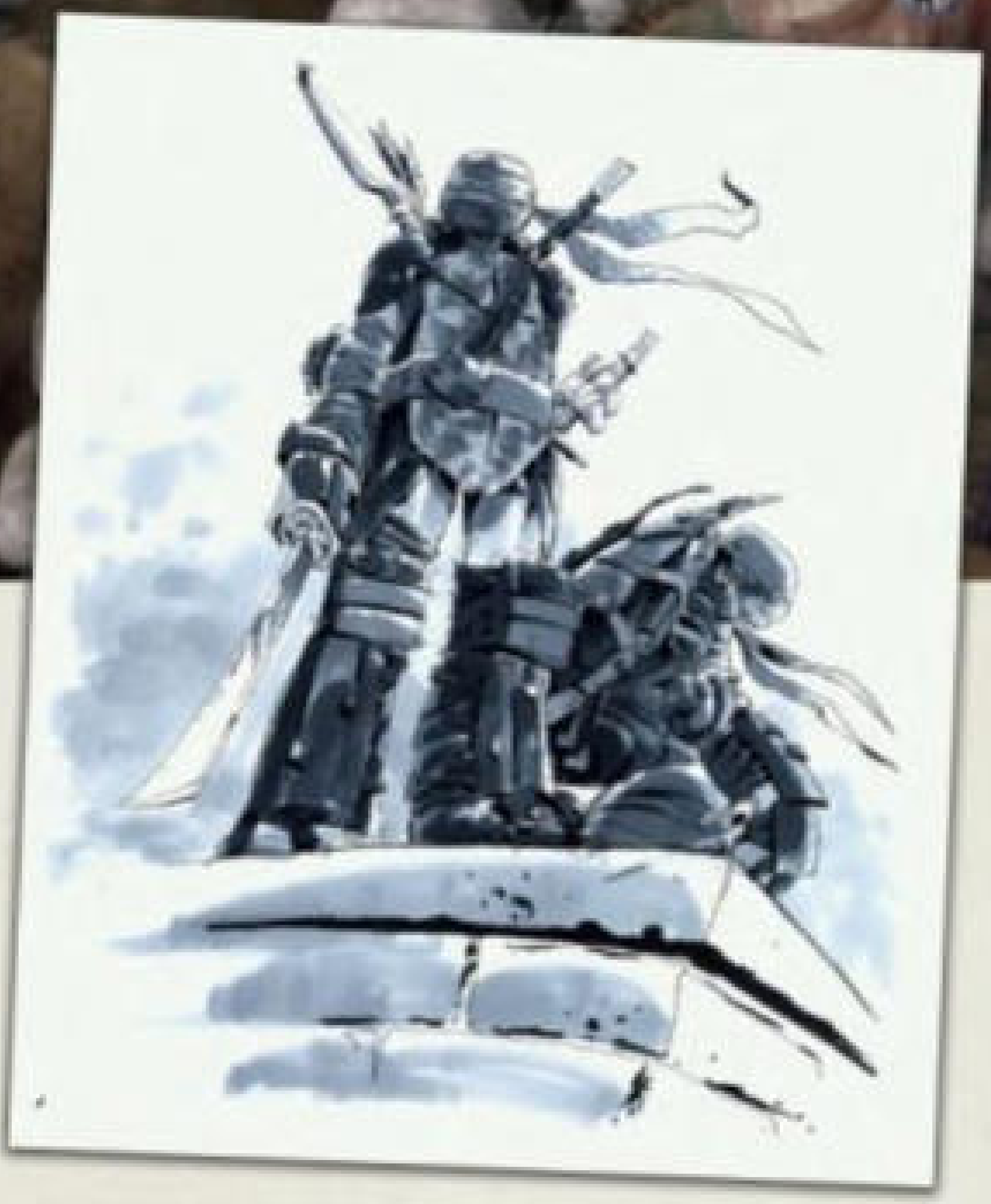

Fabric: Newspaper[illegible]_01
Wood 001
Props are for placement only. Refer to separate files!
Planters and Frame are not final they are currently being reworked

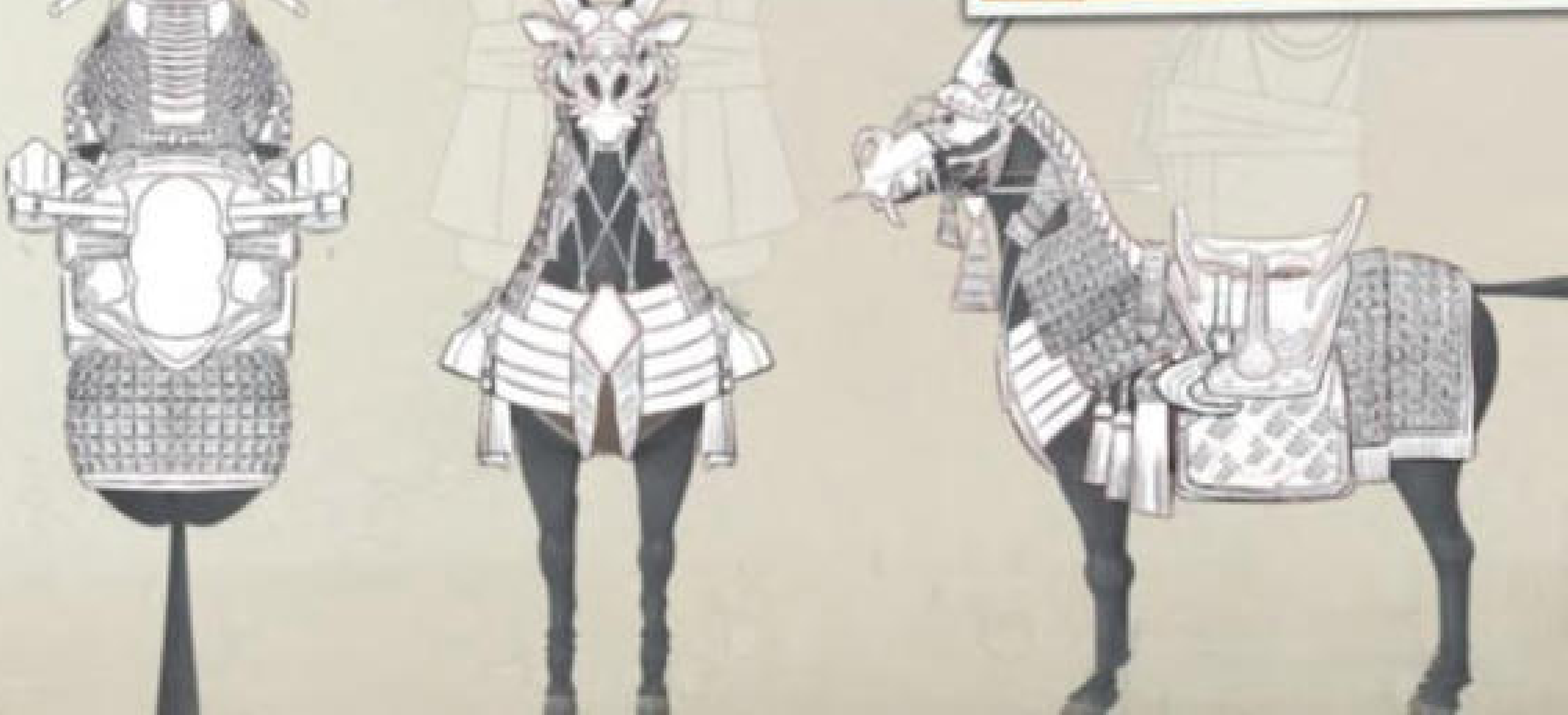
The Turtles travel back in time to '90s Japan in "Tale of the Yokai." In the original "Hamato-Ji" temple, we find a shrine paying respect to the Hamato clan's grandmaster and founder. The traditional banners bearing the family crest were textured to have the appearance of being embroidered and hand-dyed.



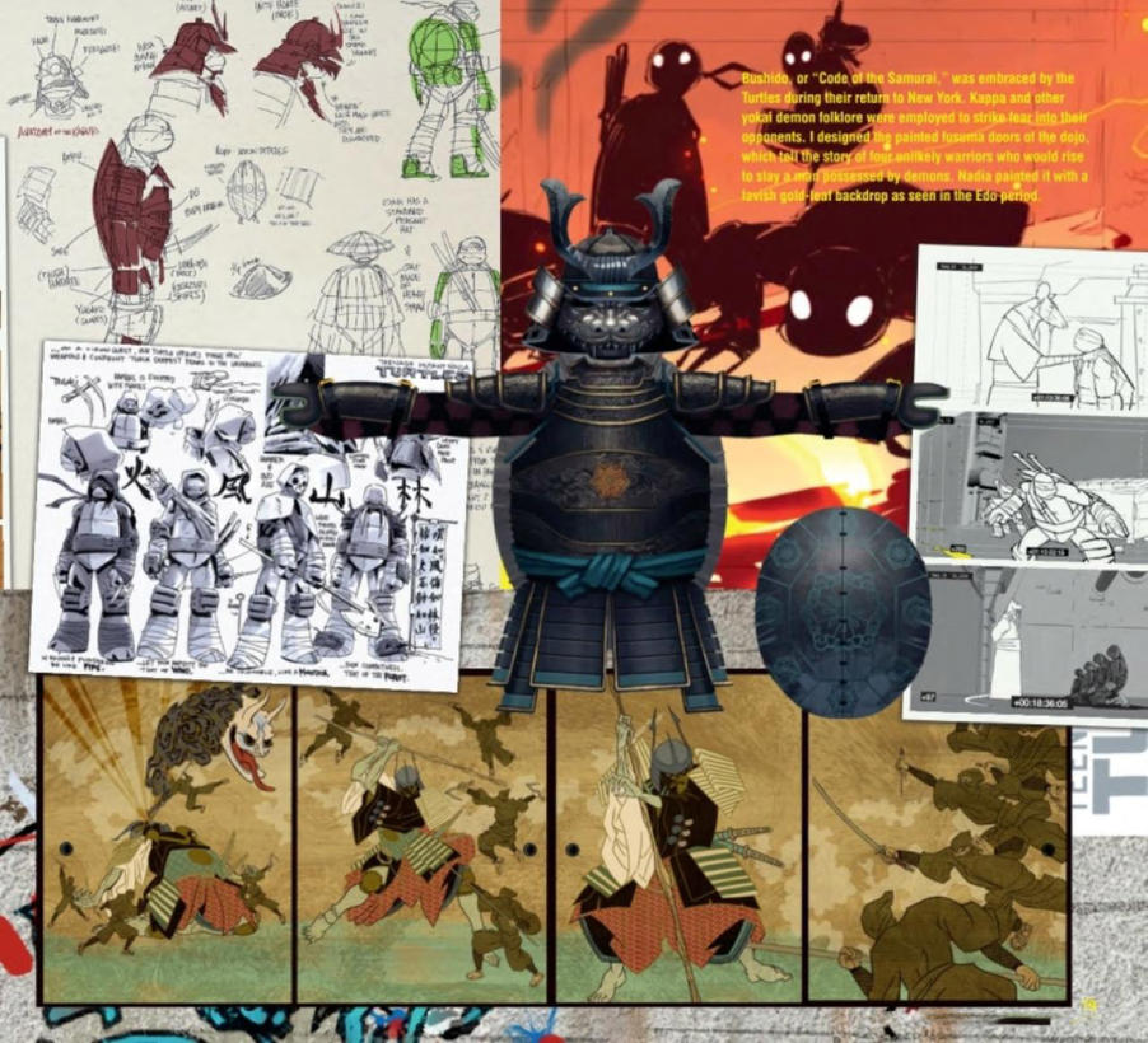
ass_02
e shifts
GoldMetal_DarkYellowOxidized01
brush for scratches
painted gold
painted gold
hue shift
Leather_10
Fabric_Woven_02





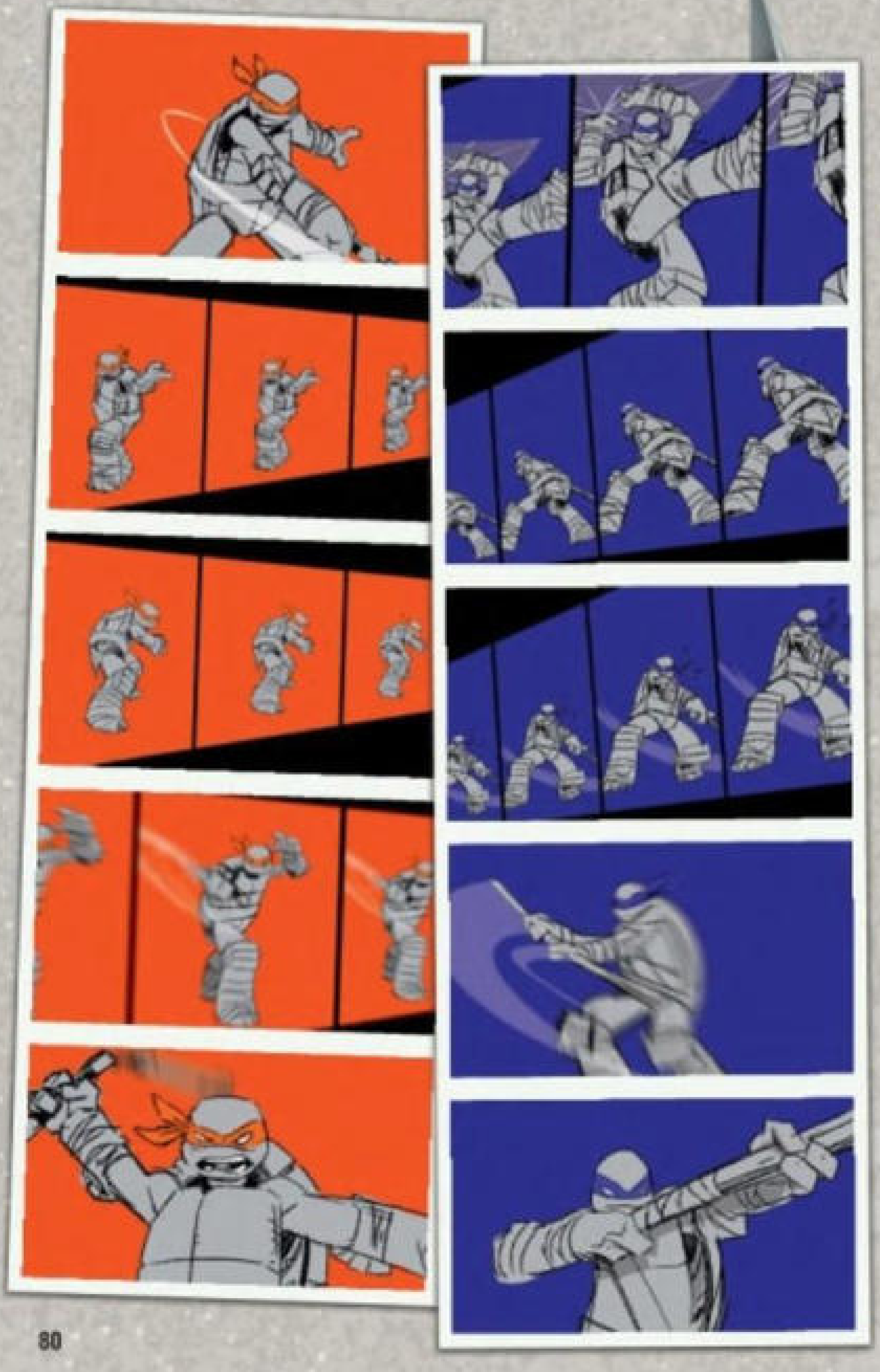


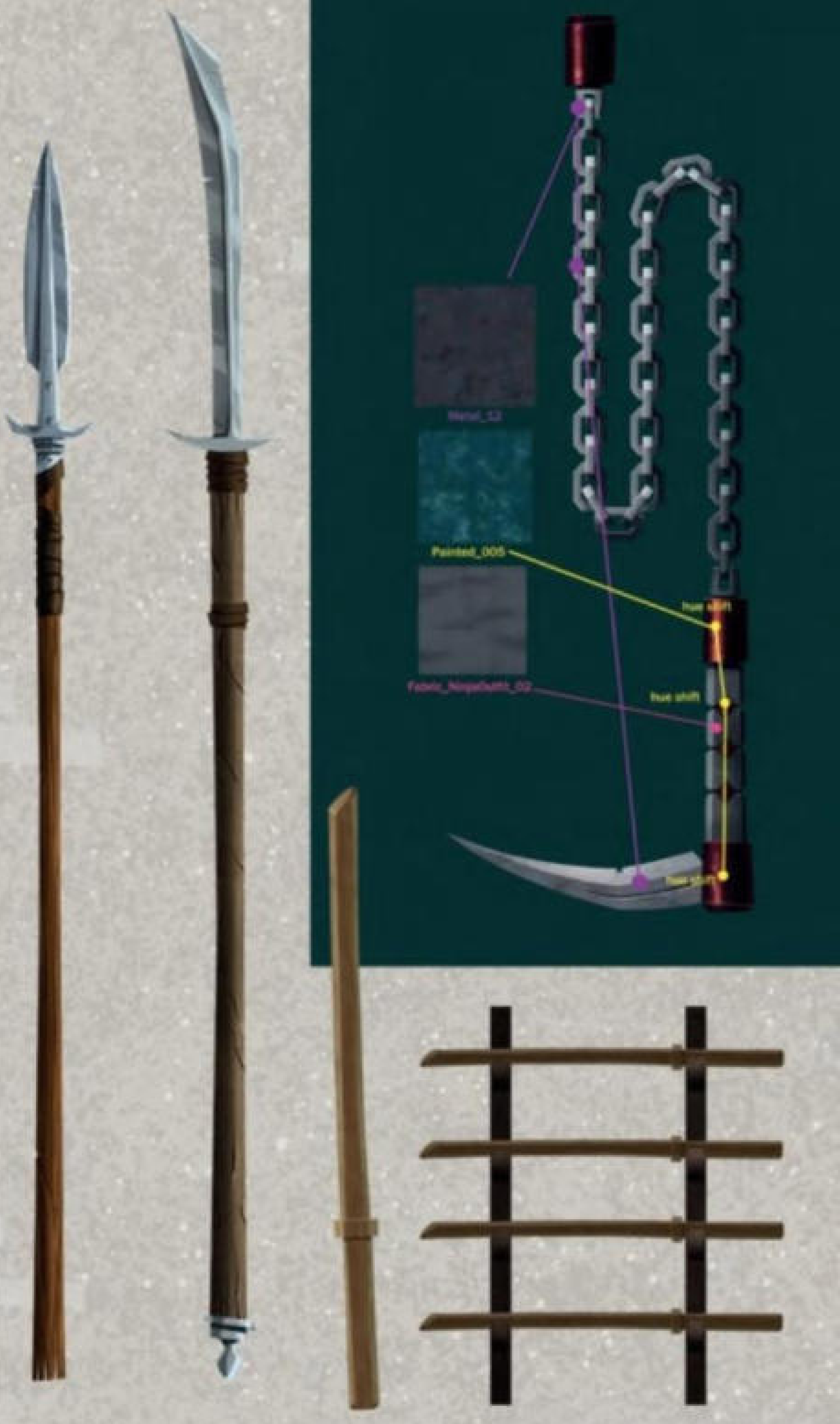
Understanding the mechanics of samurai armor was crucial in how it looks and even sounds. Samurai armor sets are not just made of metal—heavily lacquered leather, papier-mâché, and even silk provide a lightweight source of protection. Samurai horses were adorned with ornate, painted masks, giving them the appearance of dragons in battle. The Turtles would later recycle NYC's flotsam to create their own samurai armor during the "City at War" storyline.

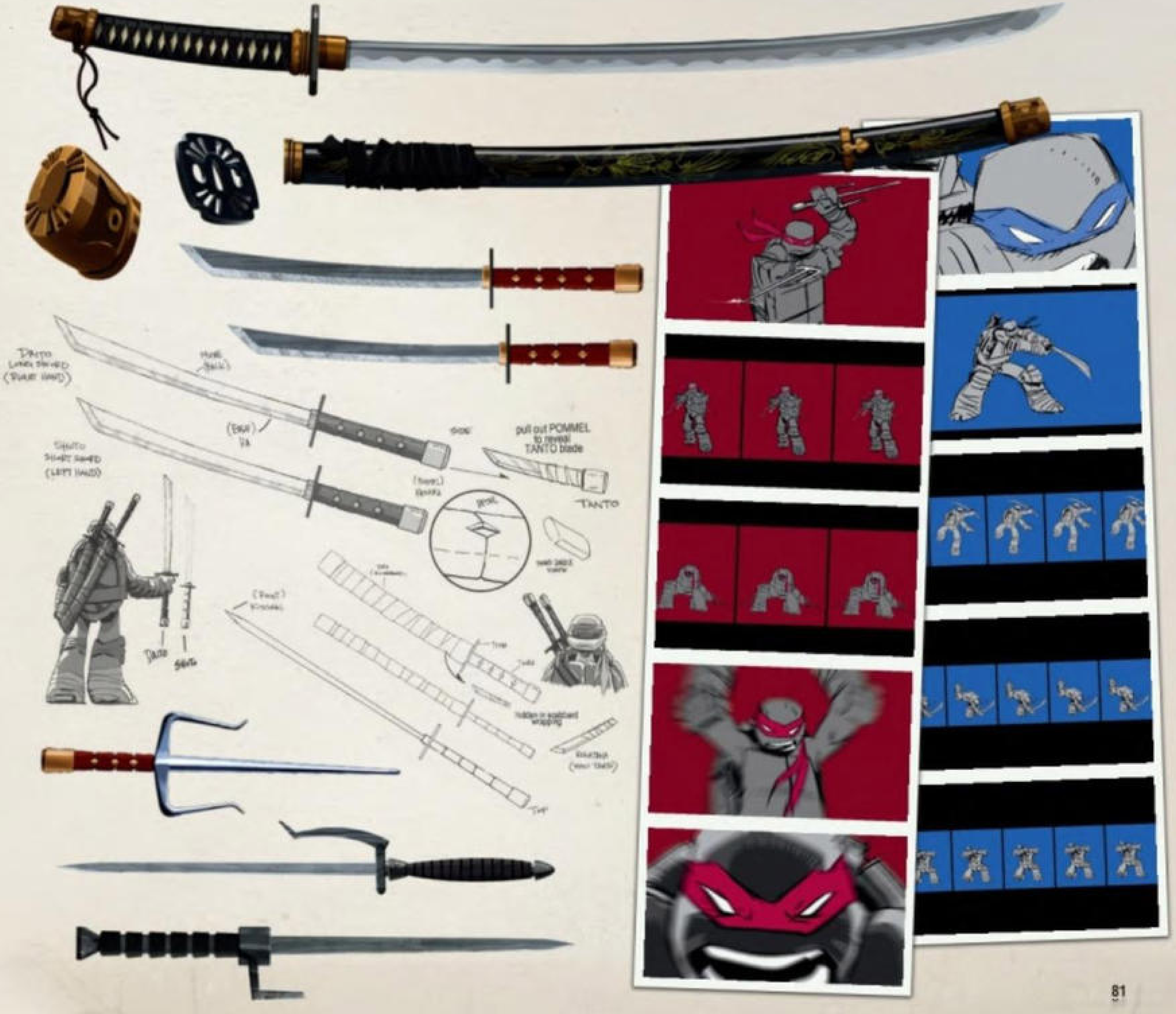


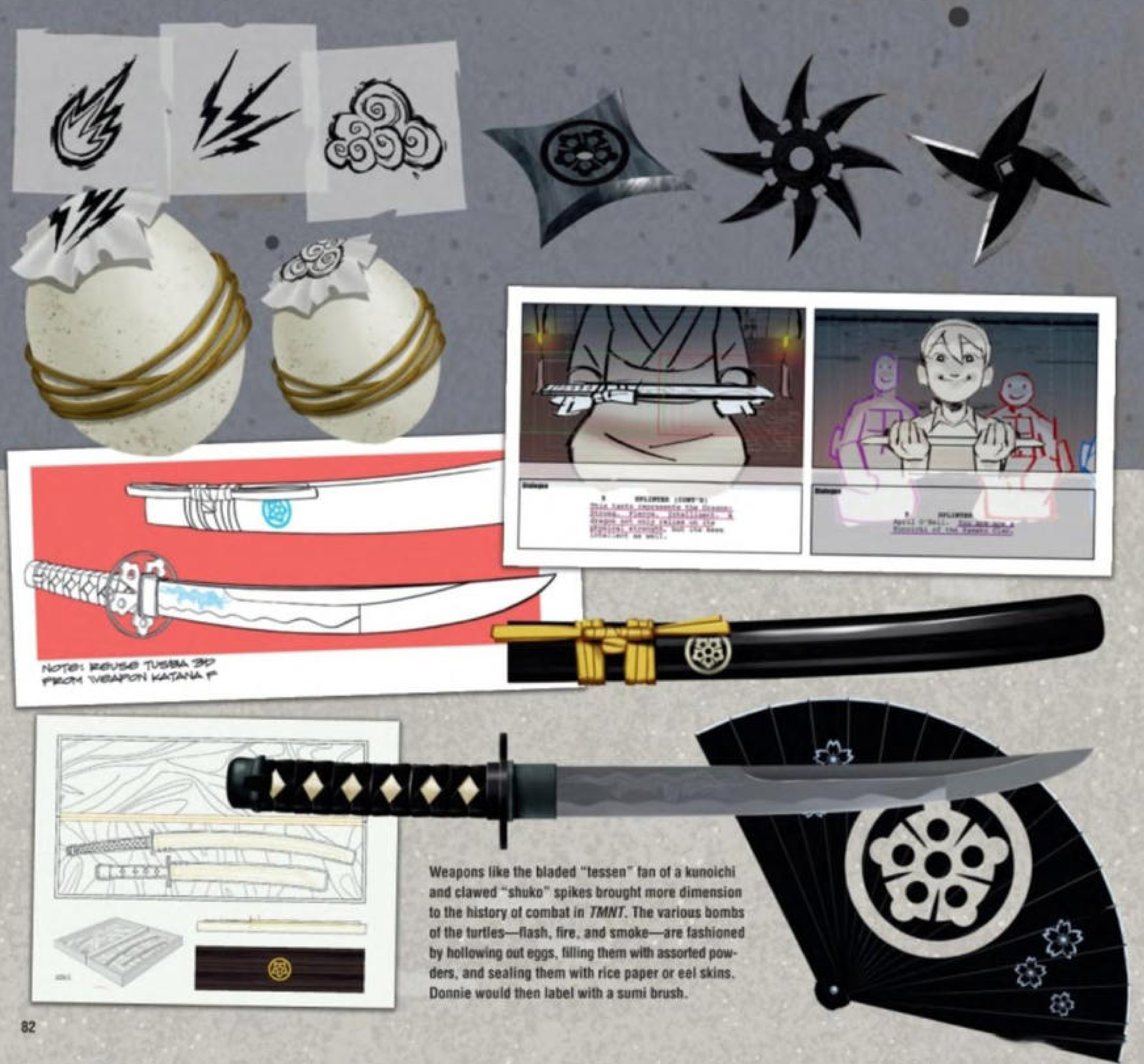
Bushido, or "Code of the Samurai," was embraced by the Turtles during their return to New York. Kappa and other yokai demon folklore were employed to strike fear into their opponents. I designed the painted fusuma doors of the dojo, which tell the story of four unlikely warriors who would rise to slay a man possessed by demons. Nadia painted it with a lavish gold-leaf backdrop as seen in the Edo period.

I wanted the Turtle weapons to be faithful to the original Mirage comics but also authentic historical ninja weapons. The nunchaku actually originate from Okinawan karate and are not true "ninja weapons," so I had them extended into proper, chained kusarigama. Donatello's bō staff had the addition of a bladed end, making it a classic ninja naginata. The weapons were fashioned by Master Splinter, in the Hamato family style, but later updated by his son, inventor Donatello.

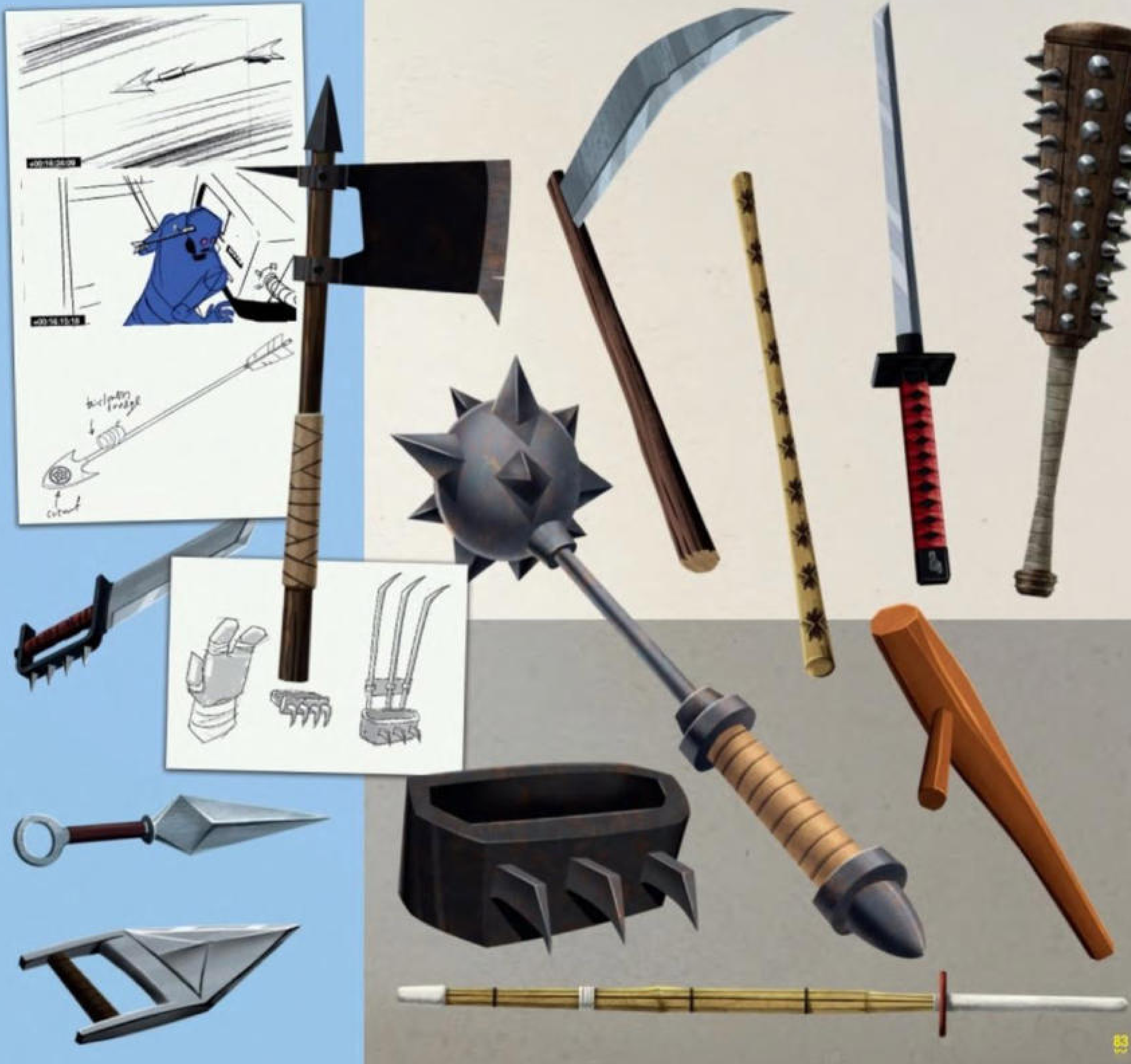


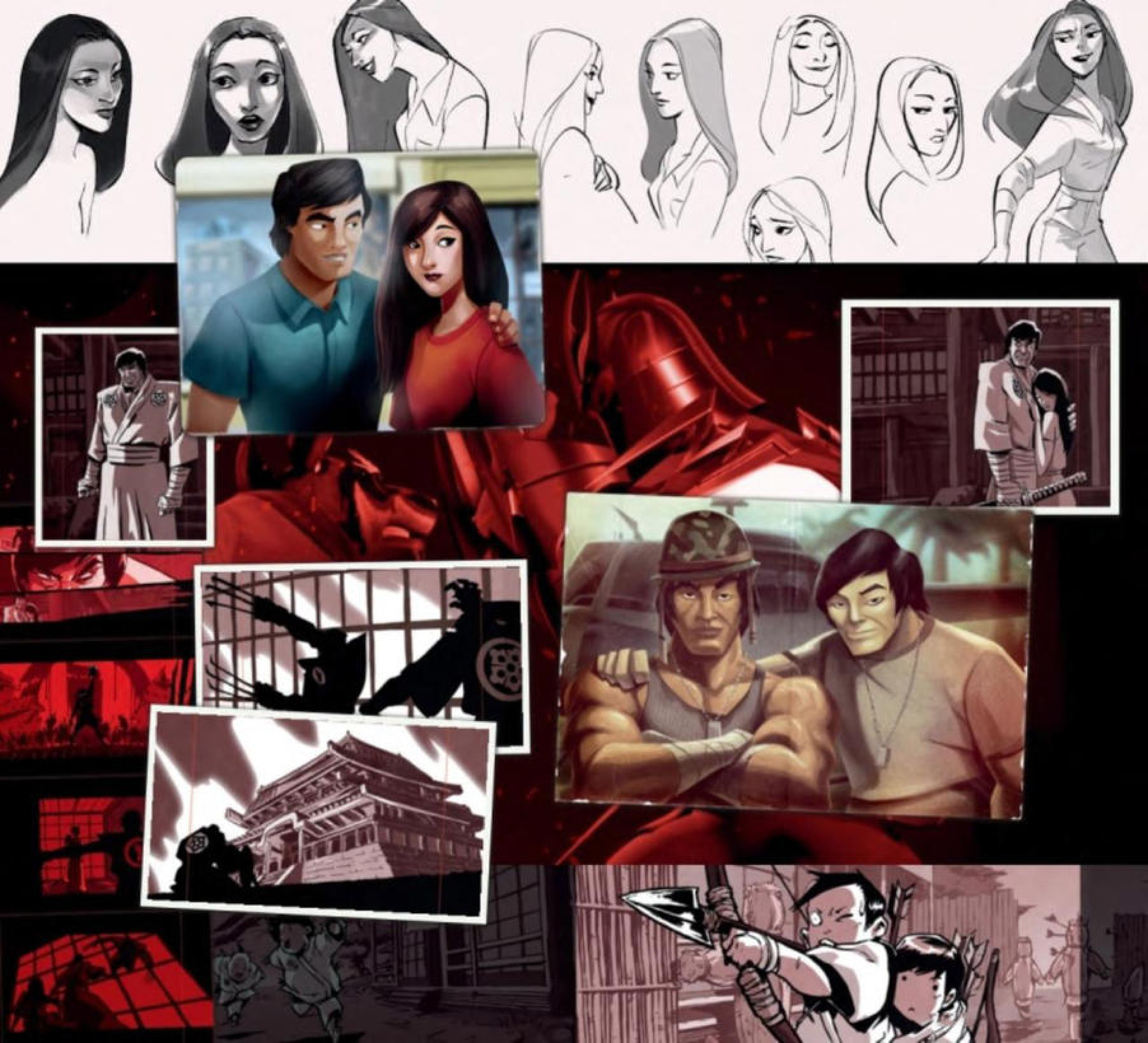


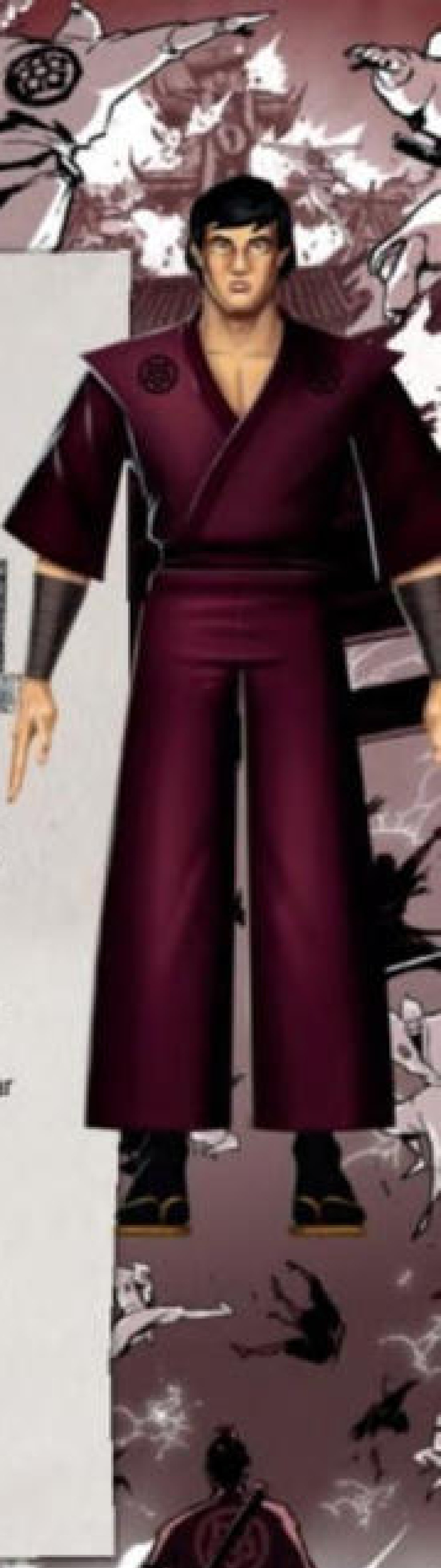

DAITO
LONG SWORD
(RIGHT HAND)
SHOTO
SHORT SWORD
(LEFT HAND)
pull out POMMEL
to reveal
TANTO blade
TANTO
hidden in scabbard
wrapping


SPLINTER (CONT'D)
SPLINTER
NOTE: REUSE TSUBA 3D
FROM WEAPON KATANA F

Weapons like the bladed "tessen" fan of a kunoichi and clawed "shuko" spikes brought more dimension to the history of combat in *TMNT*. The various bombs of the turtles—flash, fire, and smoke—are fashioned by hollowing out eggs, filling them with assorted powders, and sealing them with rice paper or eel skins. Donnie would then label with a sumi brush.


cutout





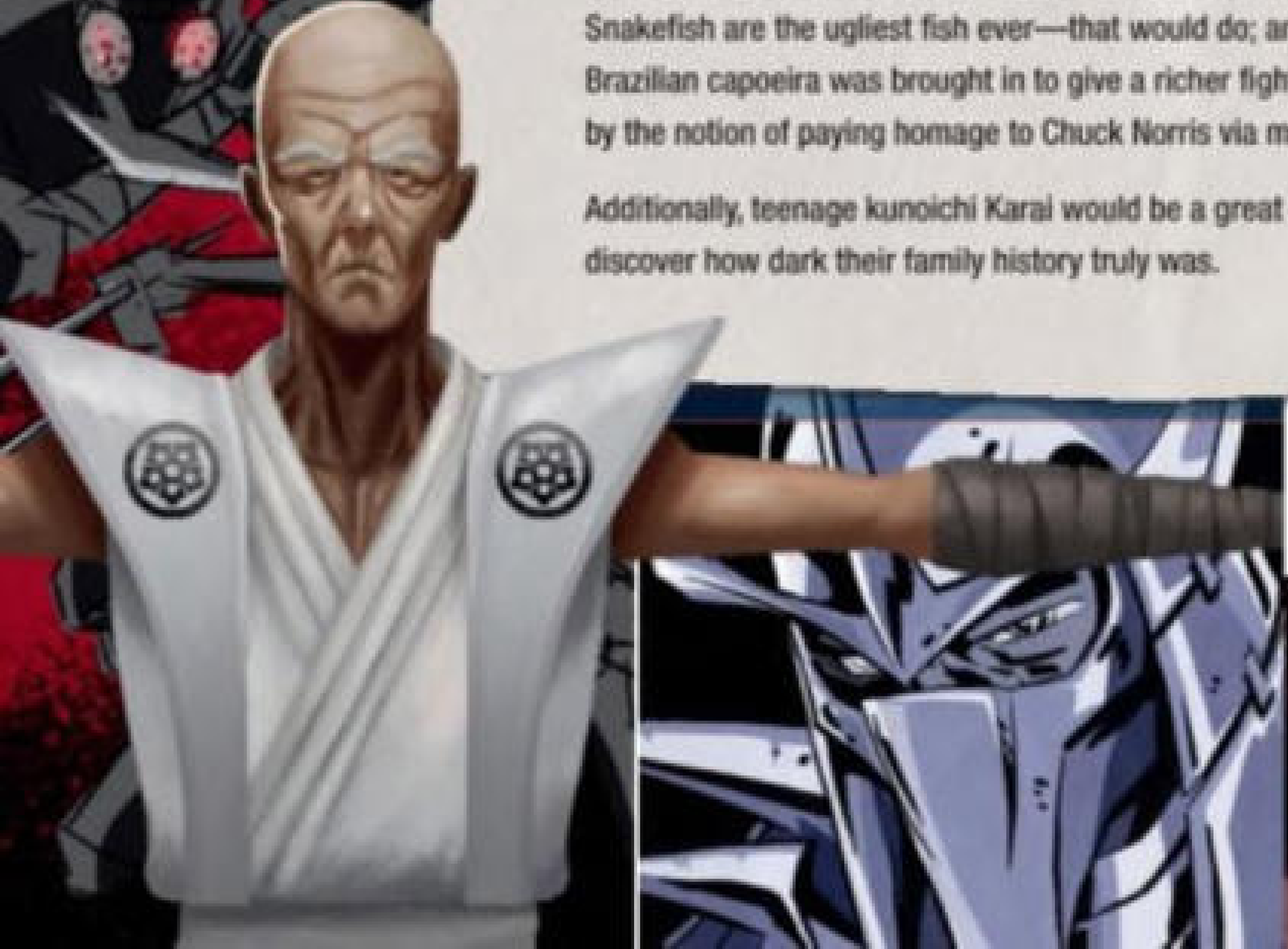
THE PAST CATCHES US ALL

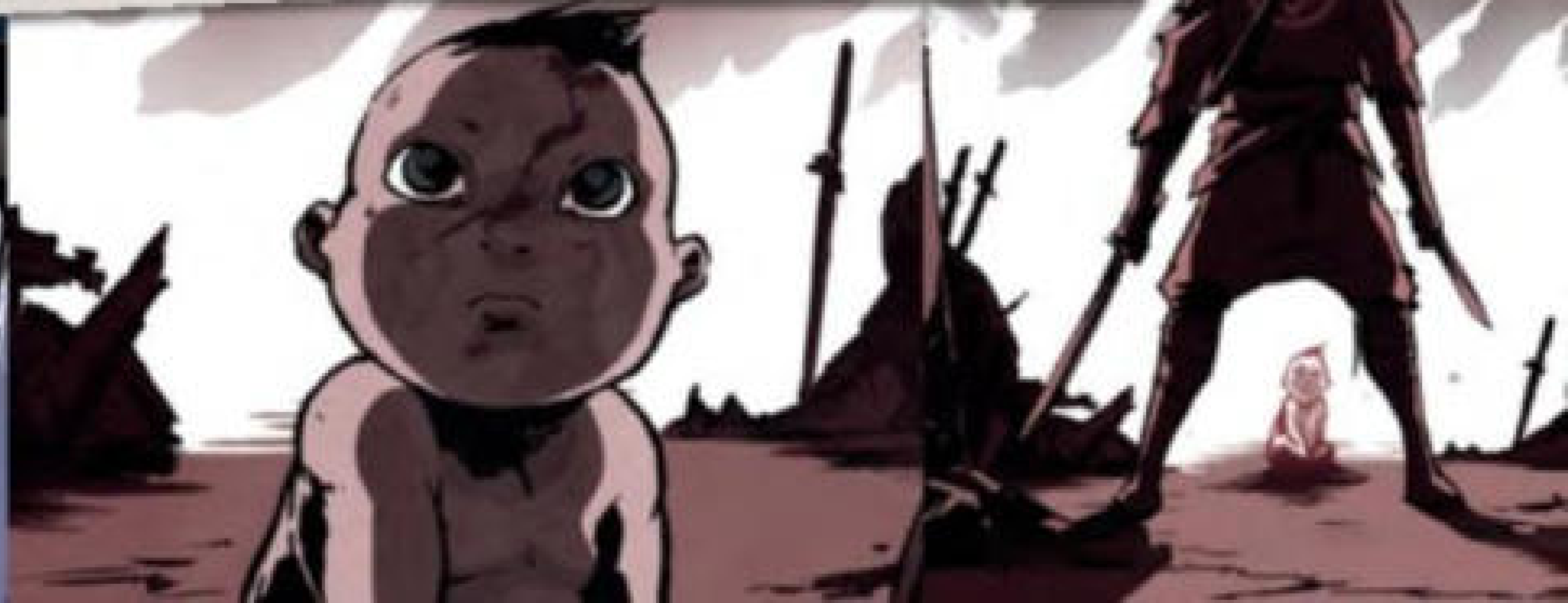
The central *TMNT* story to me was always the rivalry between Splinter and the Shredder. The notion of a man transformed and hidden by his new rat appearance, facing his old foe once again, is a bizarre twist on a classic theme. Season one was designed to be smaller in scale, to focus on family relationships and what made the Turtles unique, and to tell a story about Hamato Yoshi. It would not be overrun by endless mutants which would dilute the uniqueness of the heroes we were just re-learning to love. It would be about regret, loss, and ninjas . . . lots of ninjas.

From a design schedule standpoint, things were beginning to move much faster; the exploration of worlds and origins was ending and production loomed. The time finally came to design much of the Foot Clan, and Irineo Maramba was the guy to handle it. I had known Irineo well for years, having worked together at Marvel, Disney, and Warner Brothers we had a similar aesthetics and instincts. Together we poured through Cannon's ninja movie library, *Black Belt* magazines, and those early Mirage *TMNT* books. It was an exciting time.

With Josh and Jennifer, we threw around ideas for two new main mutant monsters. It was simple really: a fish and a dog. Snakefish are the ugliest fish ever—that would do; and an ancient breed of samurai dog, the Akita Inu would be perfect. Brazilian capoeira was brought in to give a richer fight scene texture via character Xever, and I think everyone was excited by the notion of paying homage to Chuck Norris via macho martial artist-turned-actor, Chris Bradford.

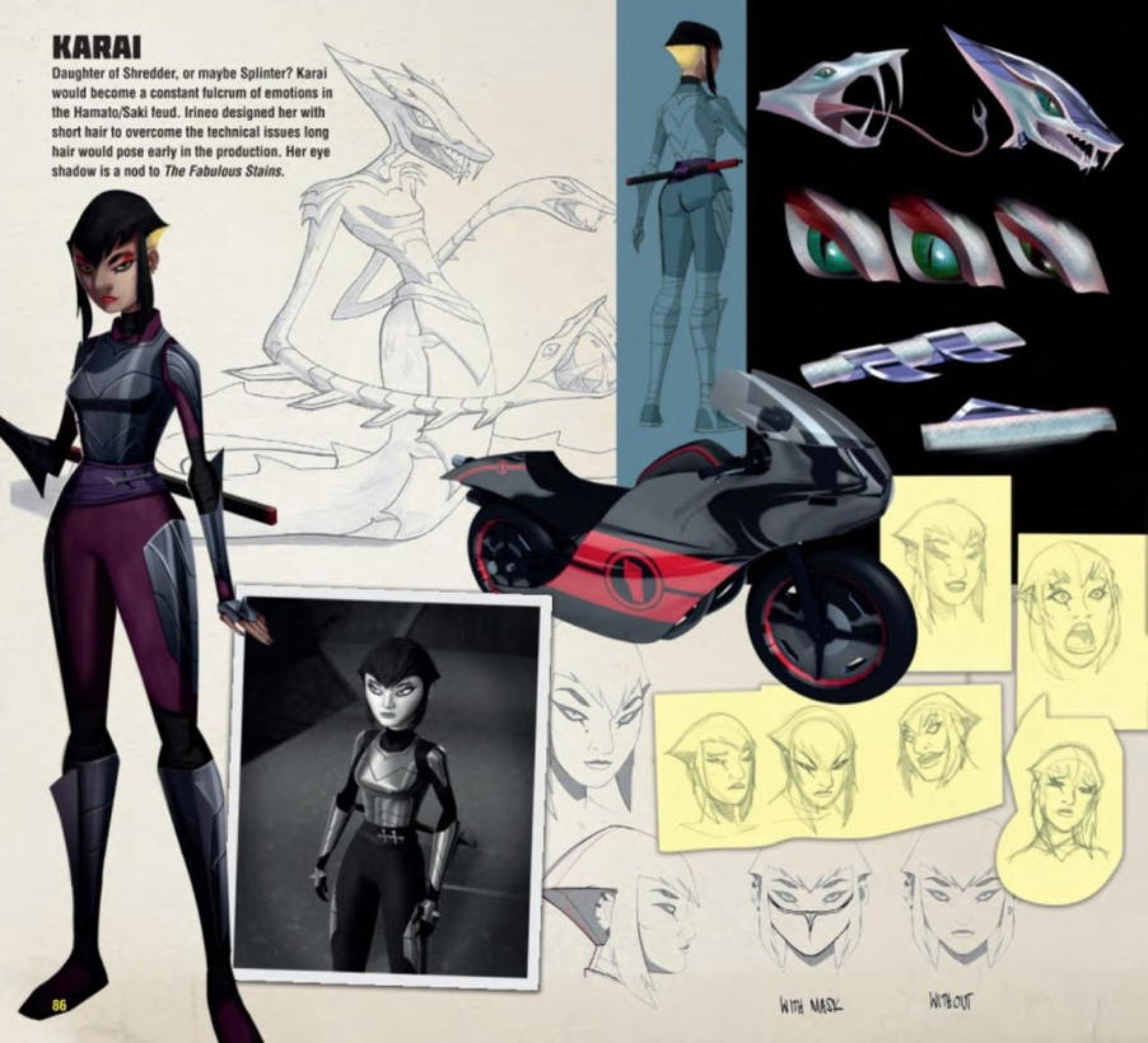
Additionally, teenage kunoichi Karai would be a great character to pit against four teenage ninja brothers just beginning to discover how dark their family history truly was.





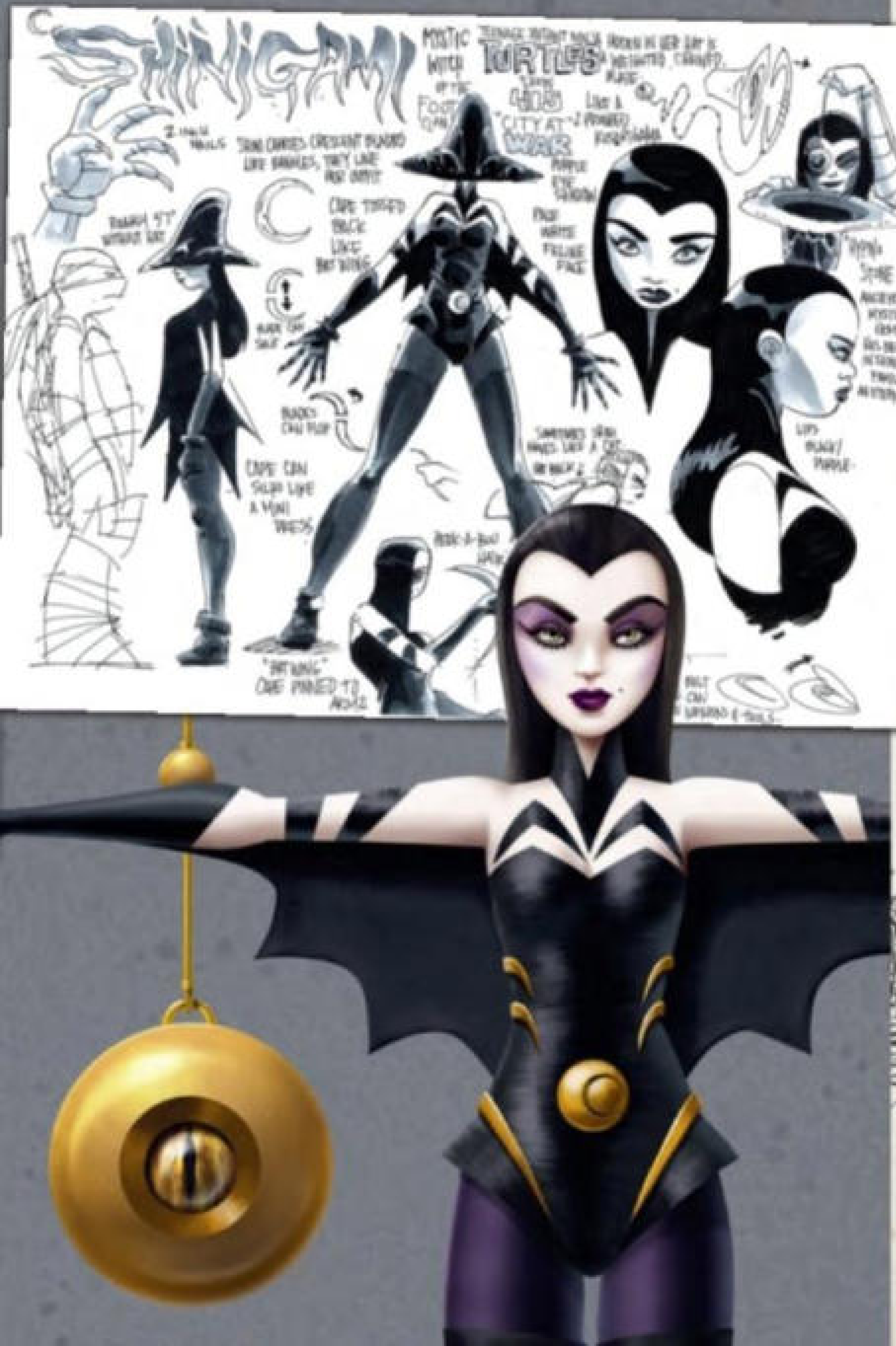
KARAI

Daughter of Shredder, or maybe Splinter? Karai would become a constant fulcrum of emotions in the Hamato/Saki feud. Irineo designed her with short hair to overcome the technical issues long hair would pose early in the production. Her eye shadow is a nod to *The Fabulous Stains*.



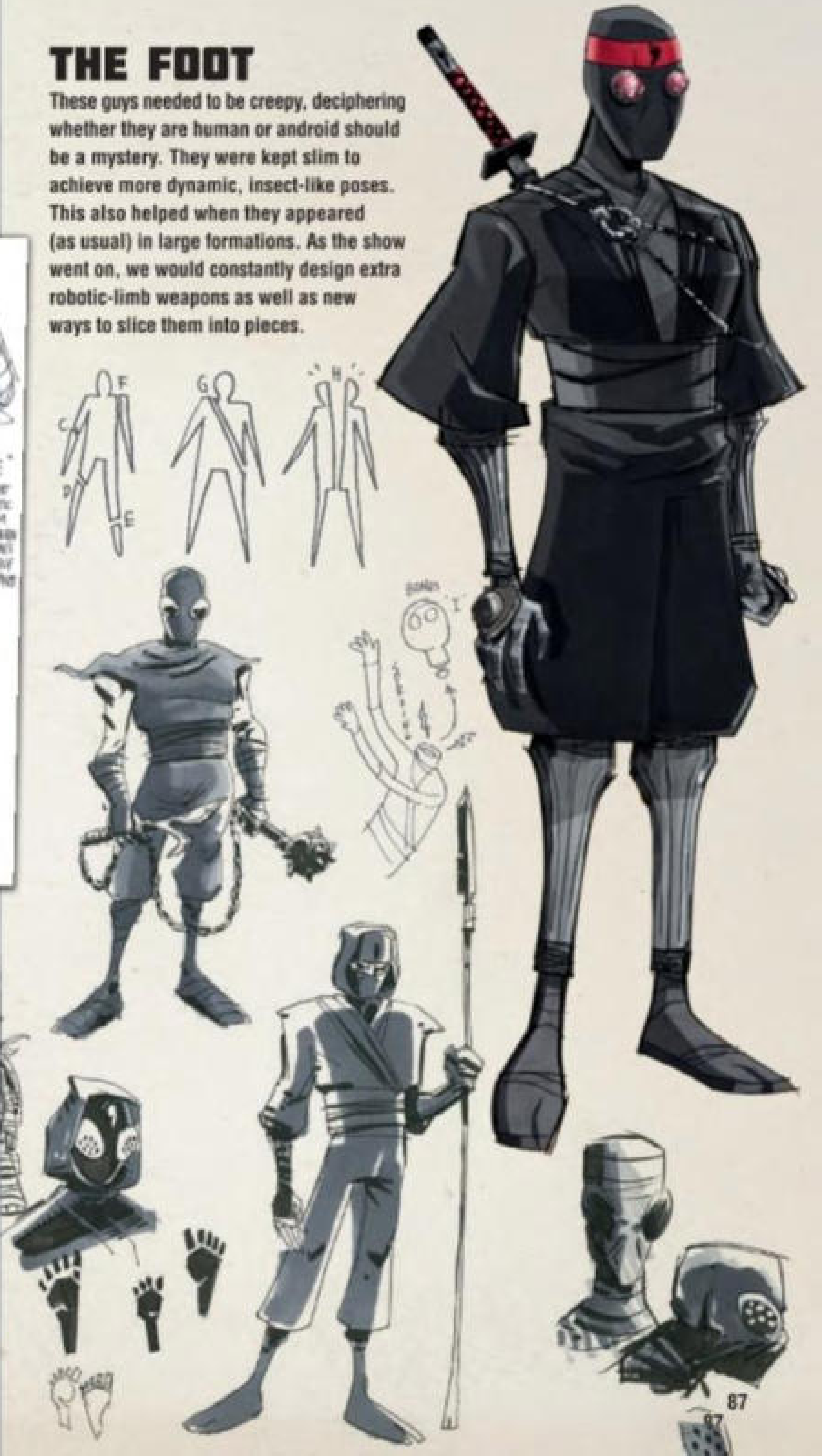
SHINIGAMI

Appearing later in the series, Shinigami brought a new "ninja magic" element to the show. She's complex on a technical level—several different capes sculpted for different poses and a few different hair "wigs" to hide her face in shadow.


SHINIGAMI
MYSTIC WITCH OF THE FOOT CLAN
TEENAGE MUTANT NINJA TURTLES
CITY AT WAR
CAPE TUCKED BACK LIKE BAT WINGS
PALE WHITE FELINE FACE
LIPS BLACK/PURPLE

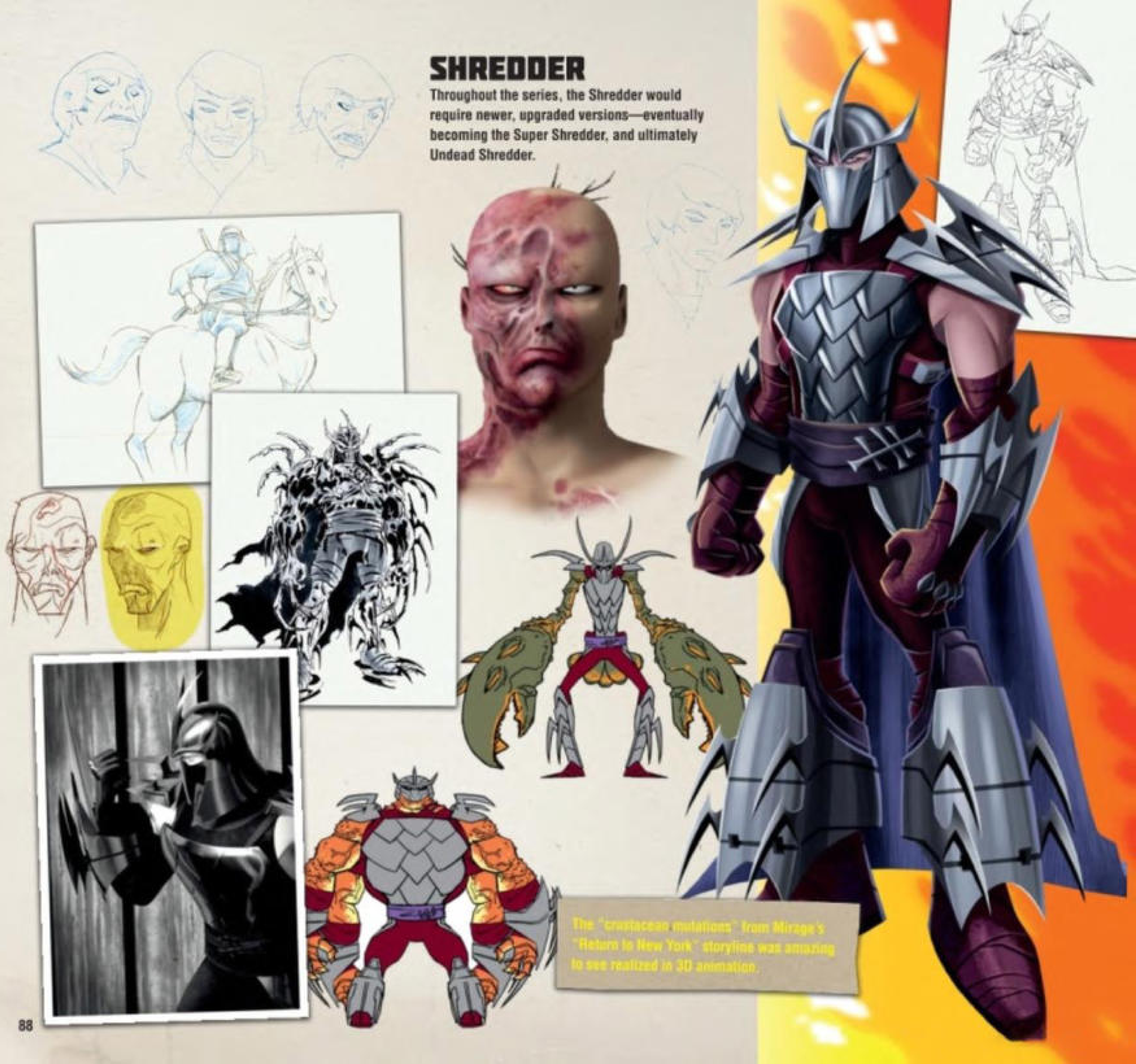
THE FOOT

These guys needed to be creepy, deciphering whether they are human or android should be a mystery. They were kept slim to achieve more dynamic, insect-like poses. This also helped when they appeared (as usual) in large formations. As the show went on, we would constantly design extra robotic-limb weapons as well as new ways to slice them into pieces.

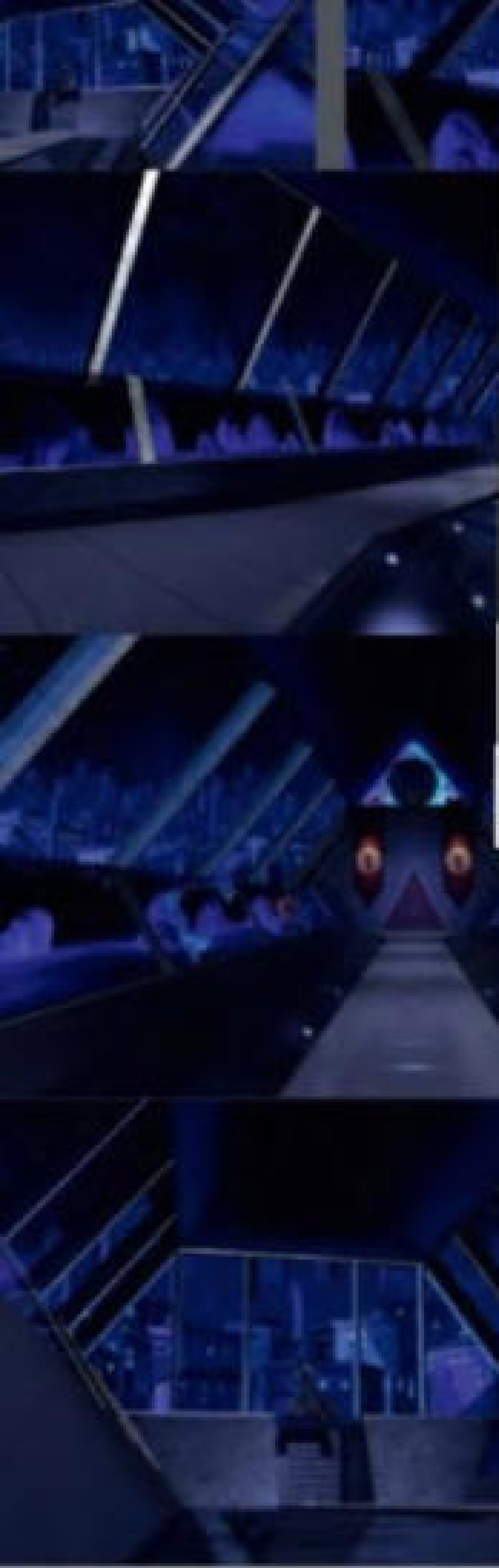


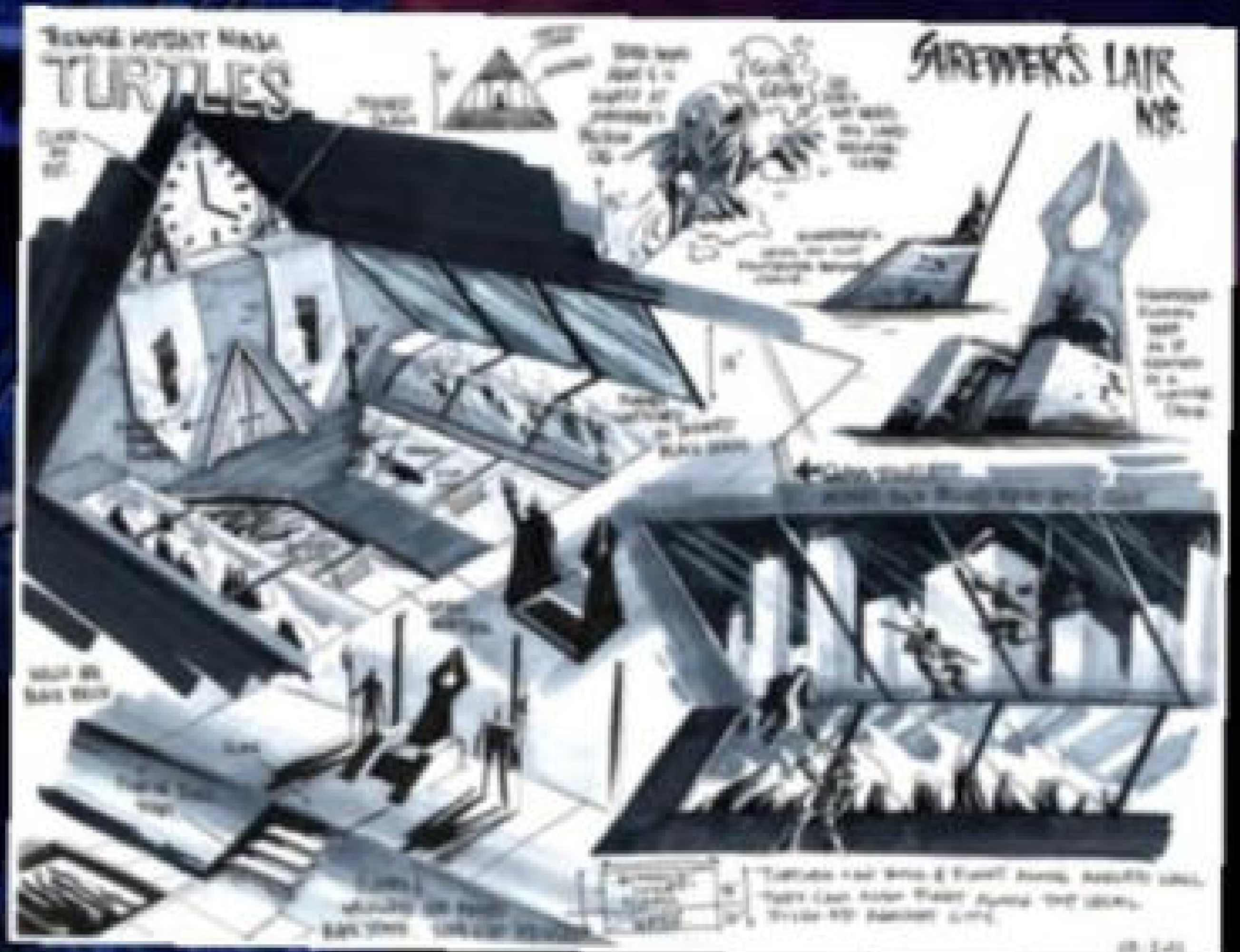
SHREDDER

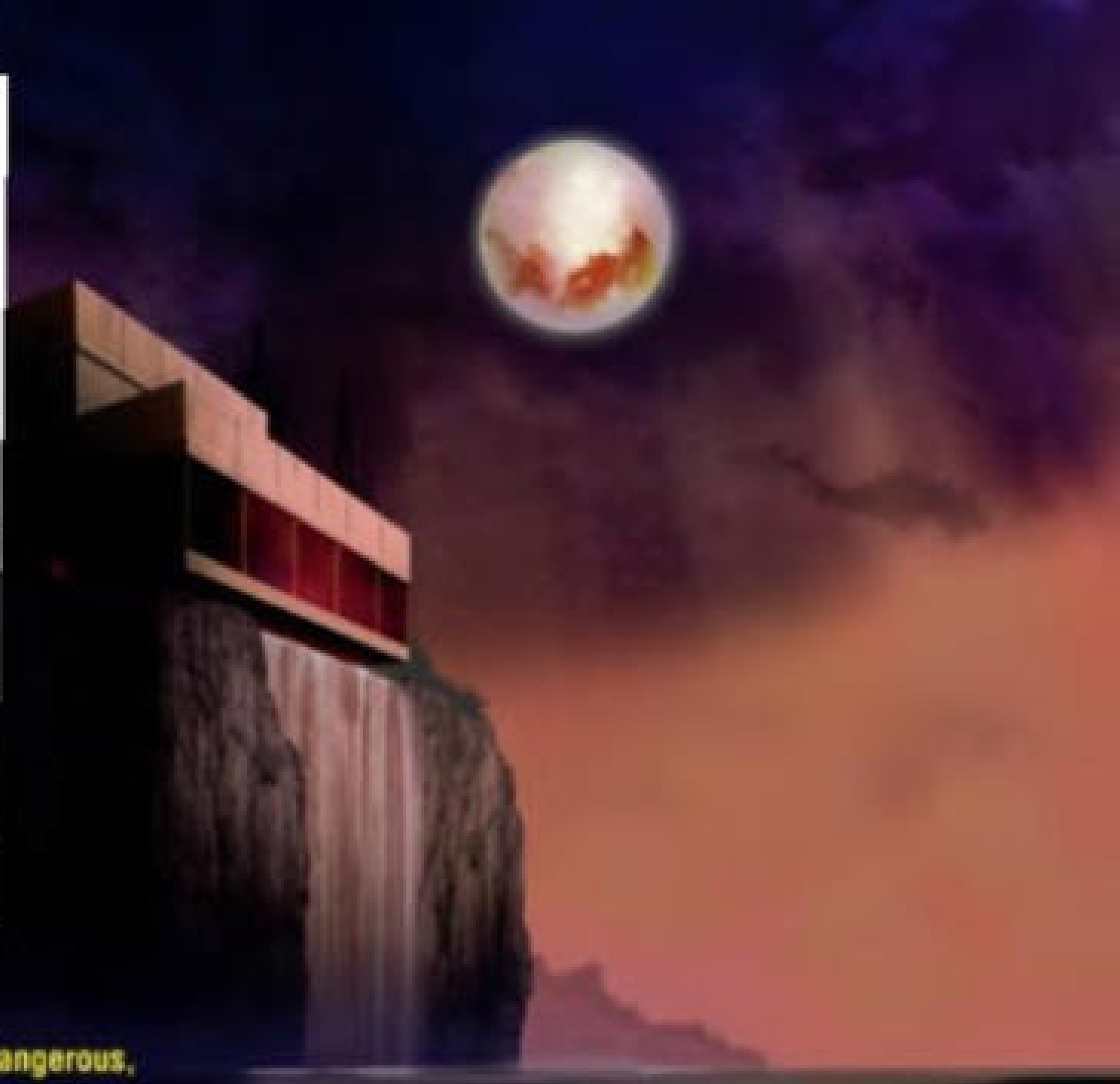
Throughout the series, the Shredder would require newer, upgraded versions—eventually becoming the Super Shredder, and ultimately Undead Shredder.



The "crustacean mutations" from Mirage's "Return to New York" storyline was amazing to see realized in 3D animation.

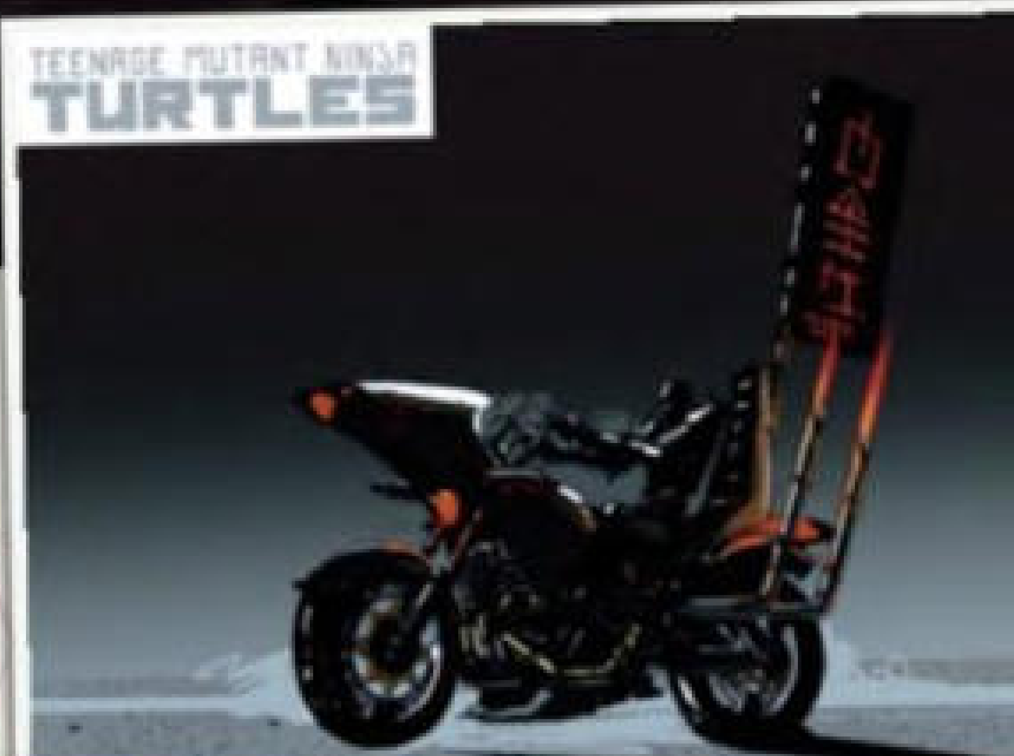


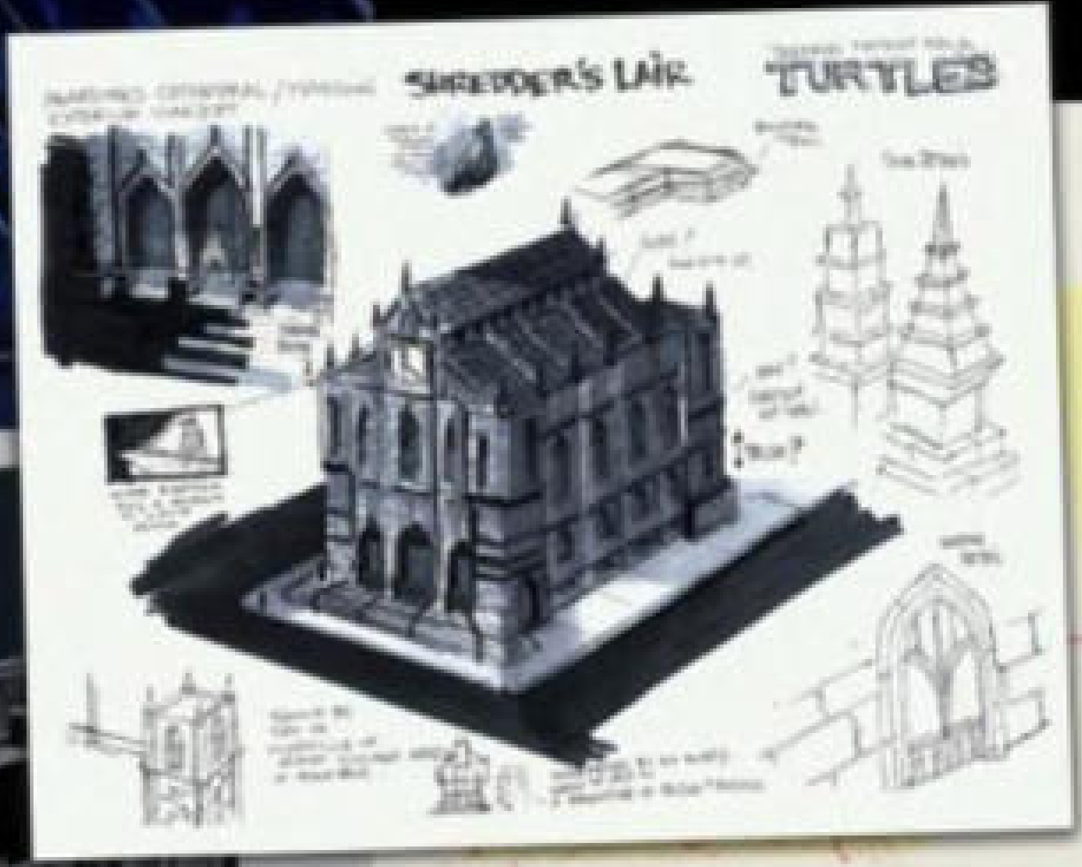

TEENAGE MUTANT NINJA
TURTLES
SHREDDER'S LAIR

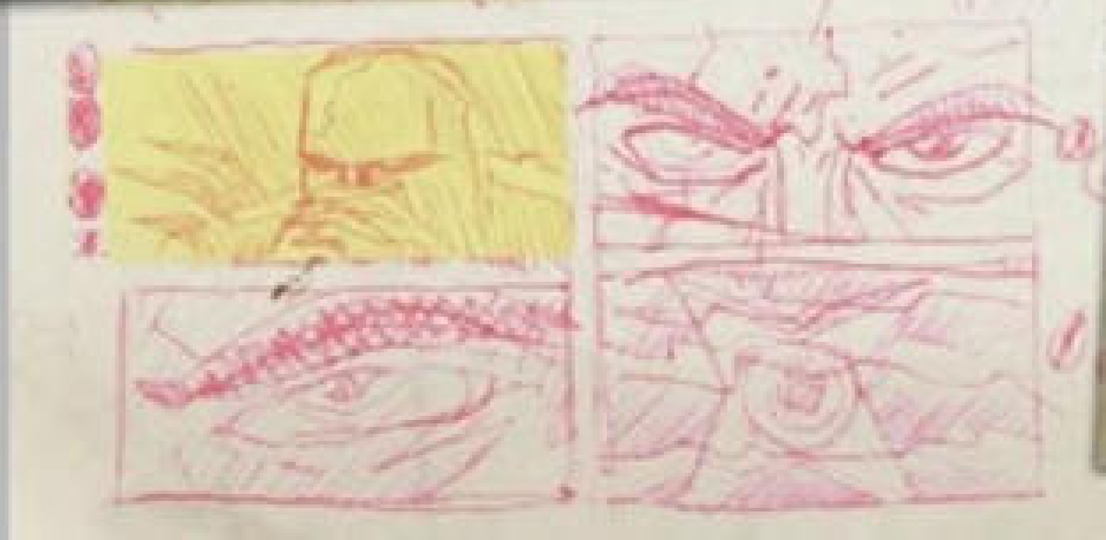


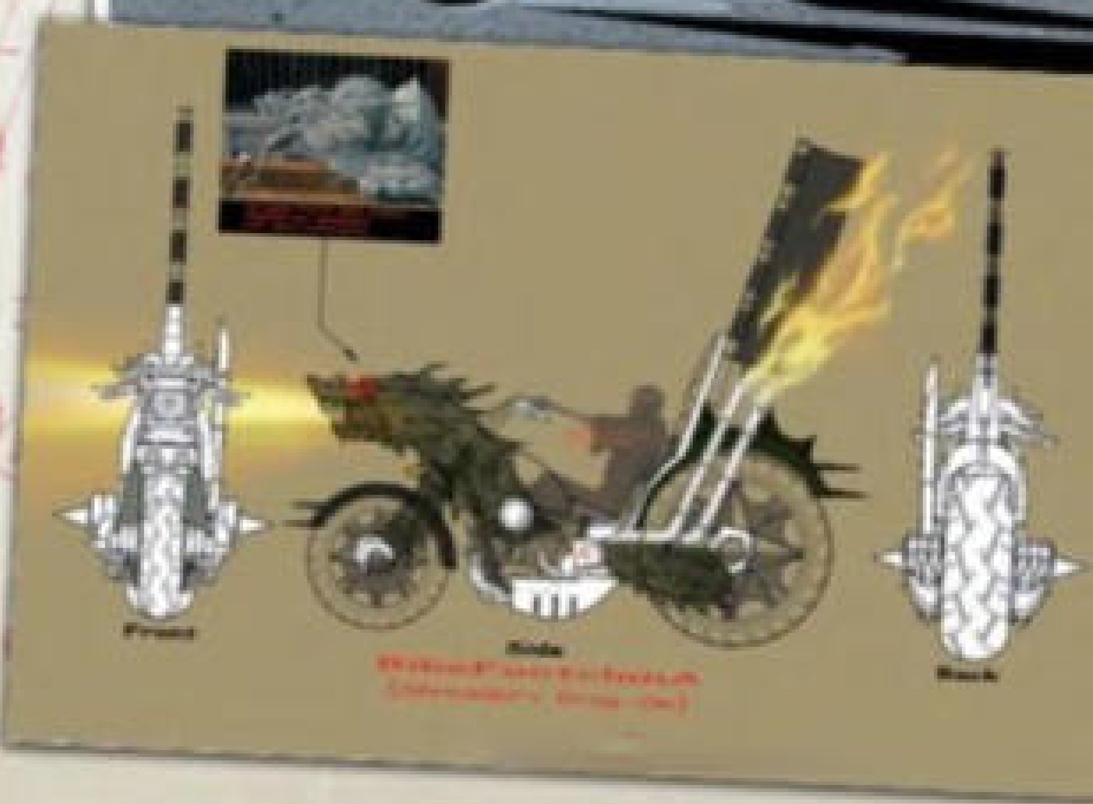
HIDEOUT

Overlooking the city, Shredder's Lair provides a dangerous, everchanging fight set piece. I wanted to be able to raise the stakes of a battle in the blink of an eye, introducing flaming bursts or perilous water pits. His throne is as severe and ominous as his armor.


TEENAGE MUTANT NINJA
TURTLES

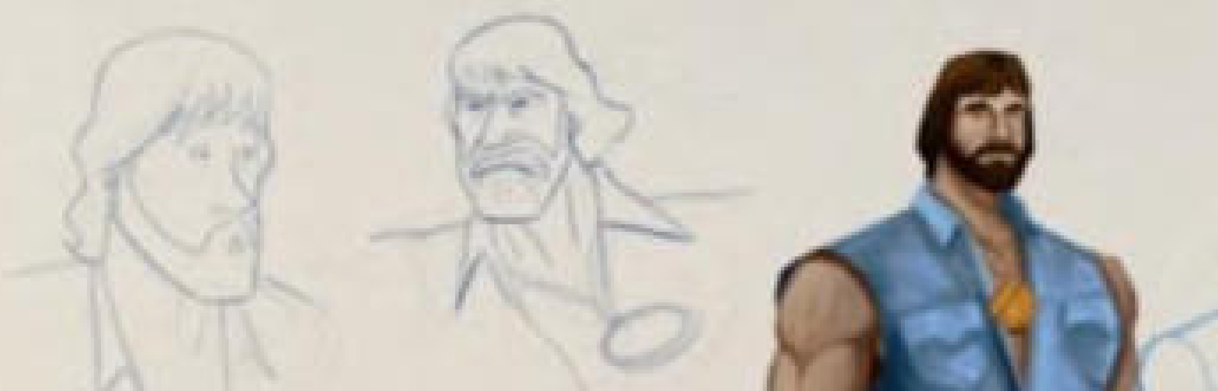

SHREDDER'S LAIR
TURTLES

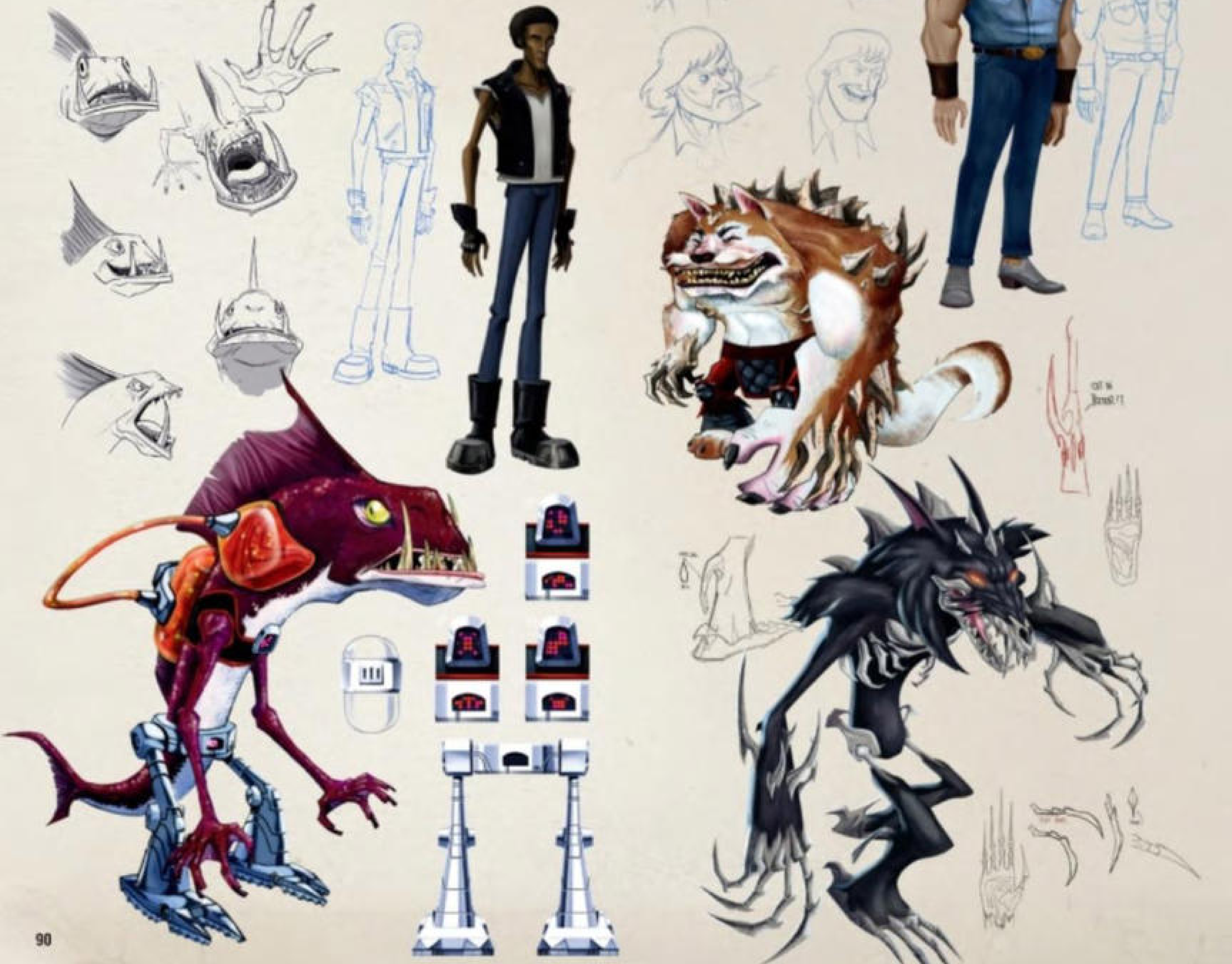


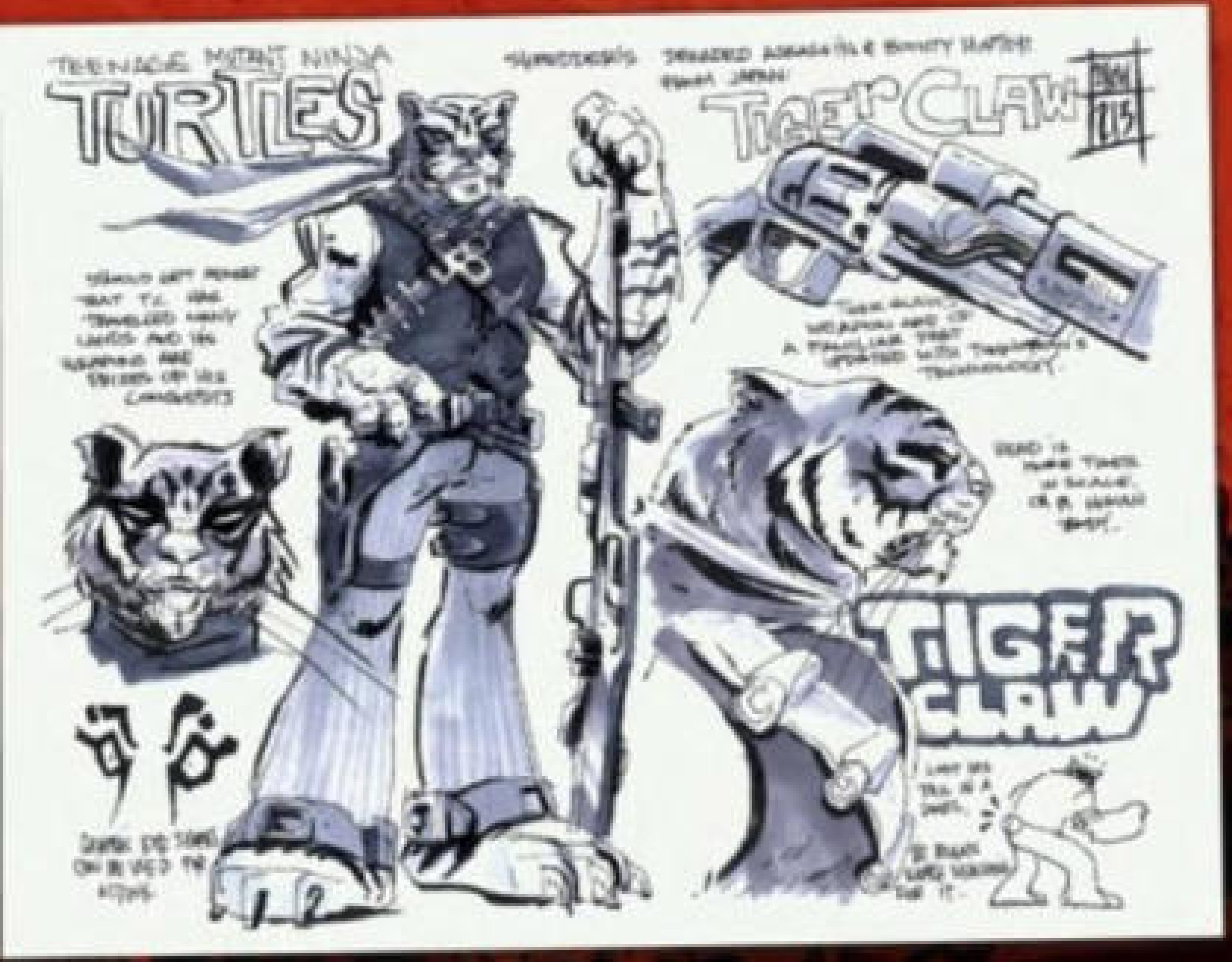

Front
Side
Back

SNAKE, DOG, ZOMBIE WOLF

CG is all about texture, so we went for it with dog fur and fish scales. Introducing chrome Baxter-tech as robo-legs fastened to a fish seems ridiculous and bizarre. Bradford would ultimately become fan-favorite Rahzar. By rotting away mass and exposing bones, Irineo gave Dogpound the new appearance of a rotted wolf monster.

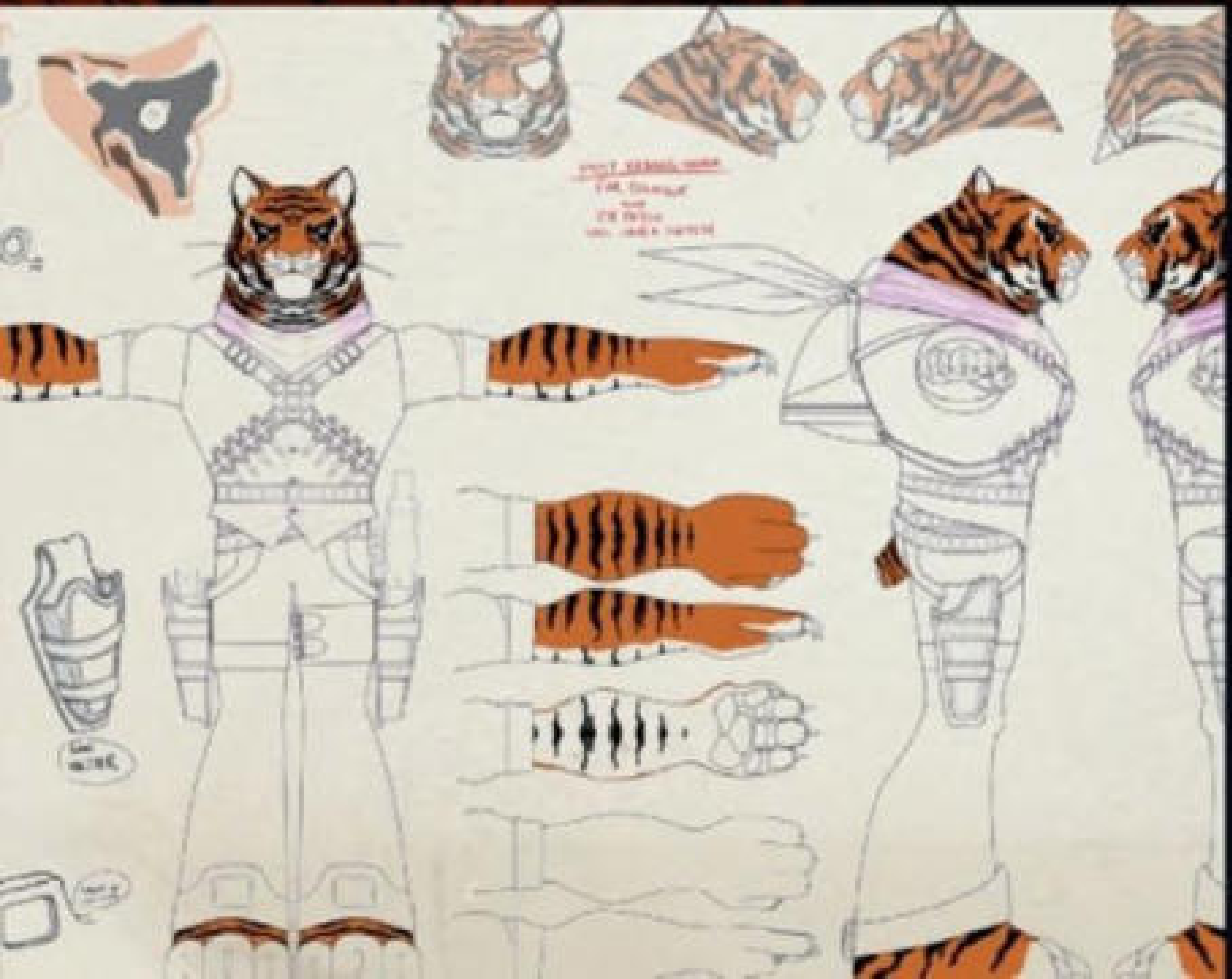


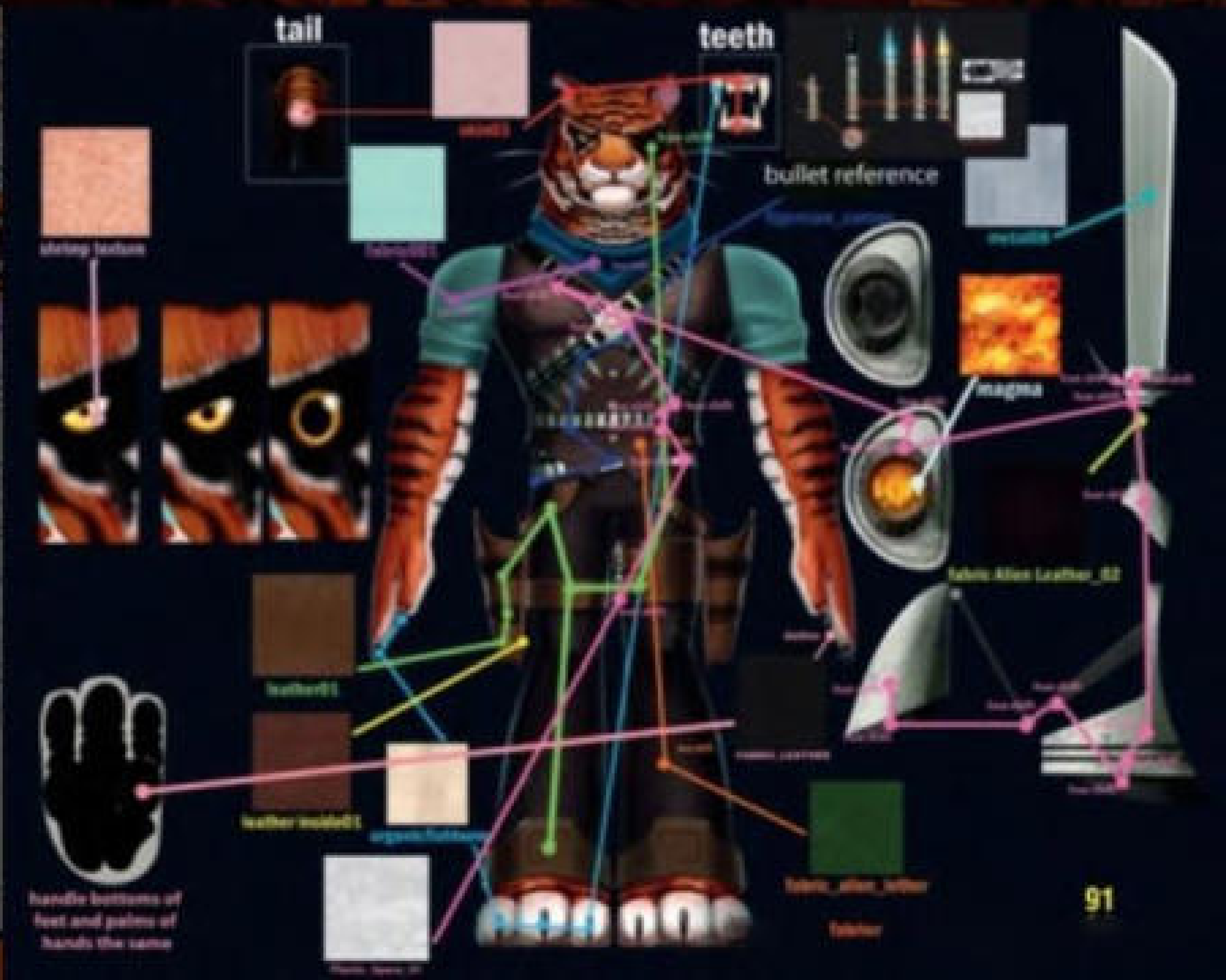


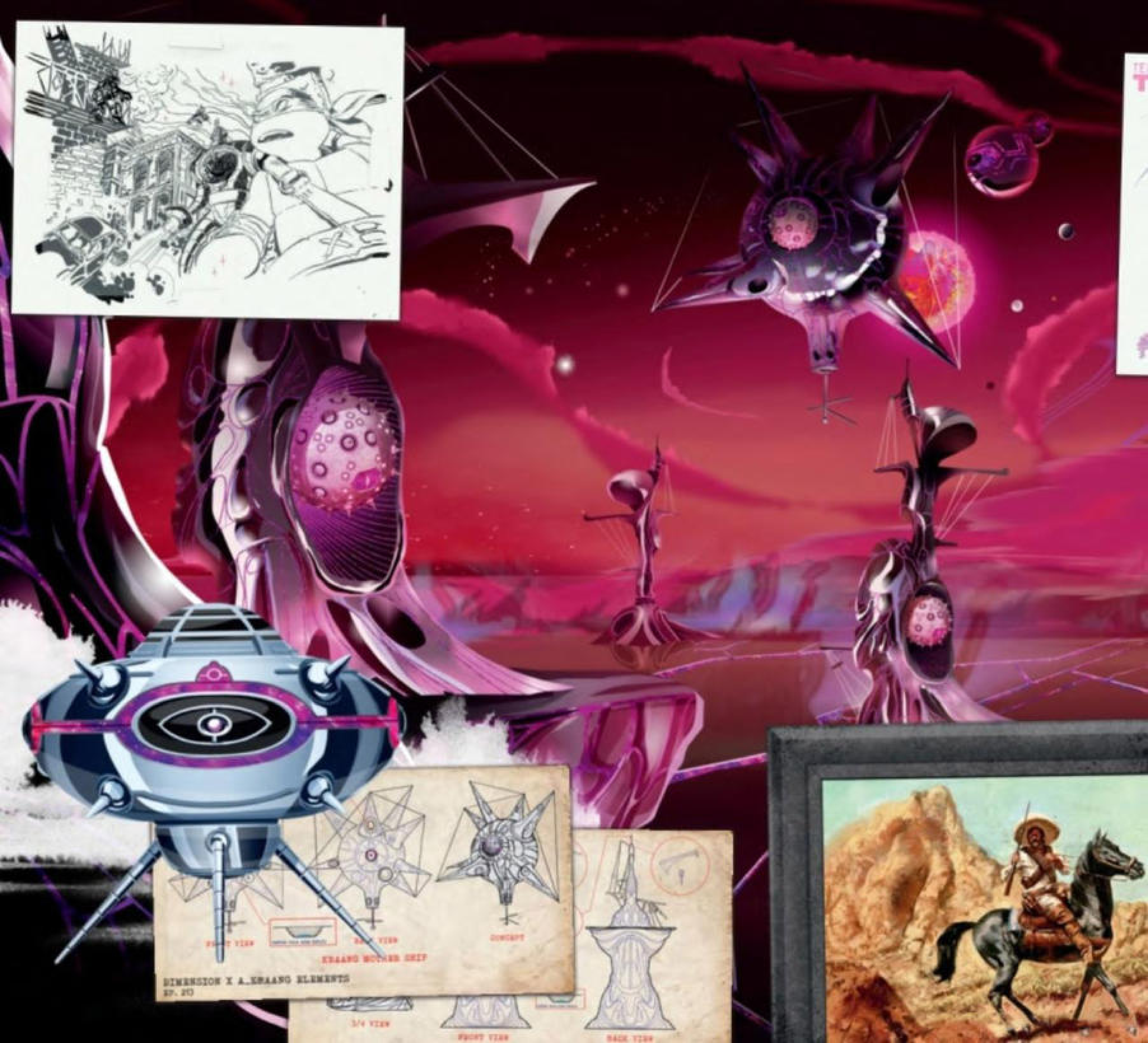

TEENAGE MUTANT NINJA TURTLES
FROM JAPAN
TIGER CLAW
TIGER CLAW

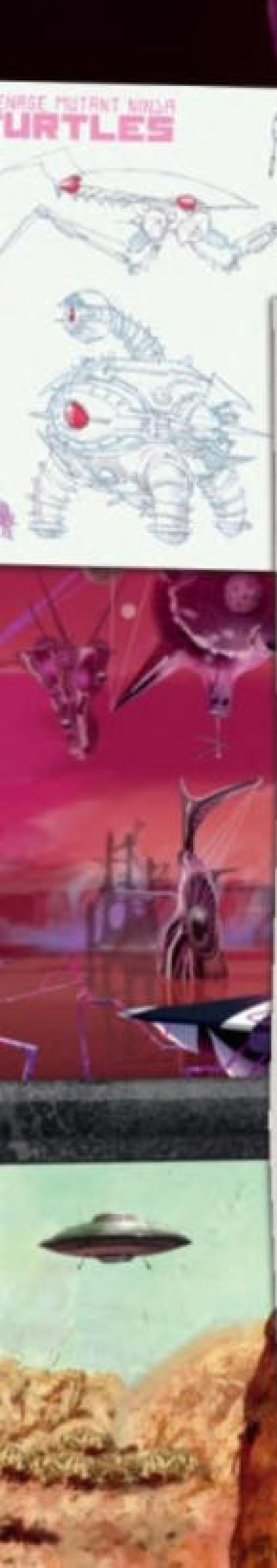
TIGER CLAW

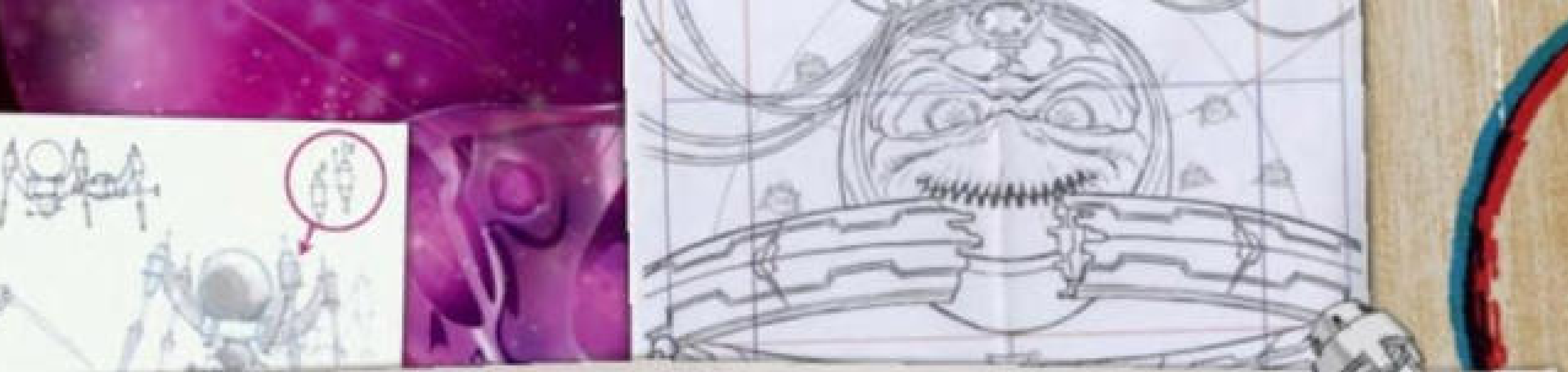
We wanted a character like *G.I.Joe*'s Destro, the mysterious weapons expert from a far-away land. I designed him as a Bengal tiger of India, dressed like a gunslinger from *El Topo*, and he eventually became Japanese. His name comes from Brandon Auman's old RPG character, a samurai tiger.




tail
teeth
bullet reference
magma
handle bottoms of feet and palms of hands the same


FR T VIEW
BA VIEW
CONCEPT
KRAANG MOTHER SHIP
DIMENSION X A_KRAANG ELEMENTS
EP. 20
3/4 VIEW
FRONT VIEW
BACK VIEW


ENAGE MUTANT NINJA
URTLES

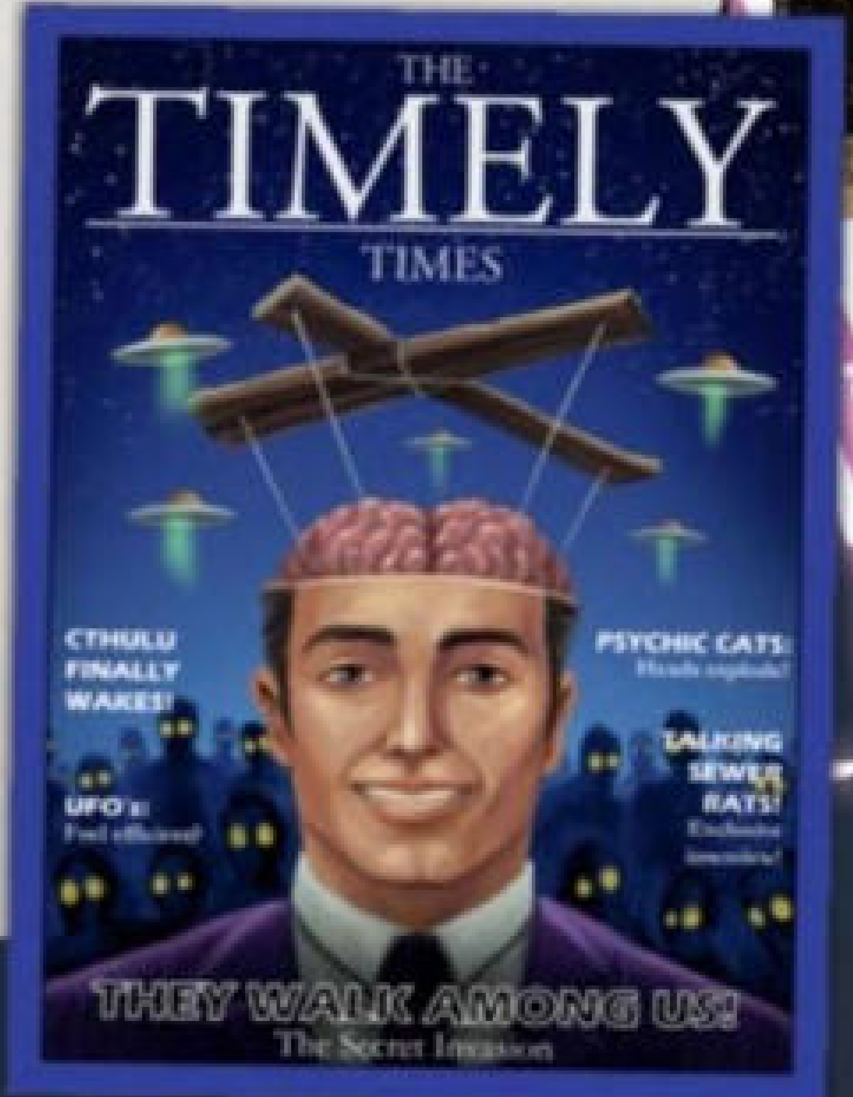


INVADERS FROM ANOTHER WORLD

I grew up watching a lot of television on Saturday mornings; after cartoons came *Kung-Fu Theater*, and after that came my favorite: *Creature Double Feature*, known primarily for showing classic horror films. I gravitated more towards the seldomly shown sci-fi flicks of the late '50s. Fueled by Cold War paranoia and the side effects of an atomic age that we had created, classic films *Invaders from Mars*, *The Day the Earth Stood Still*, and *This Island Earth* made it clear that there was something terrifying out there in space, maybe even from other dimensions. It may have been obvious to include aliens in a *TMNT* series, but I wanted to capture that same paranoia and fear that affected me as a kid.

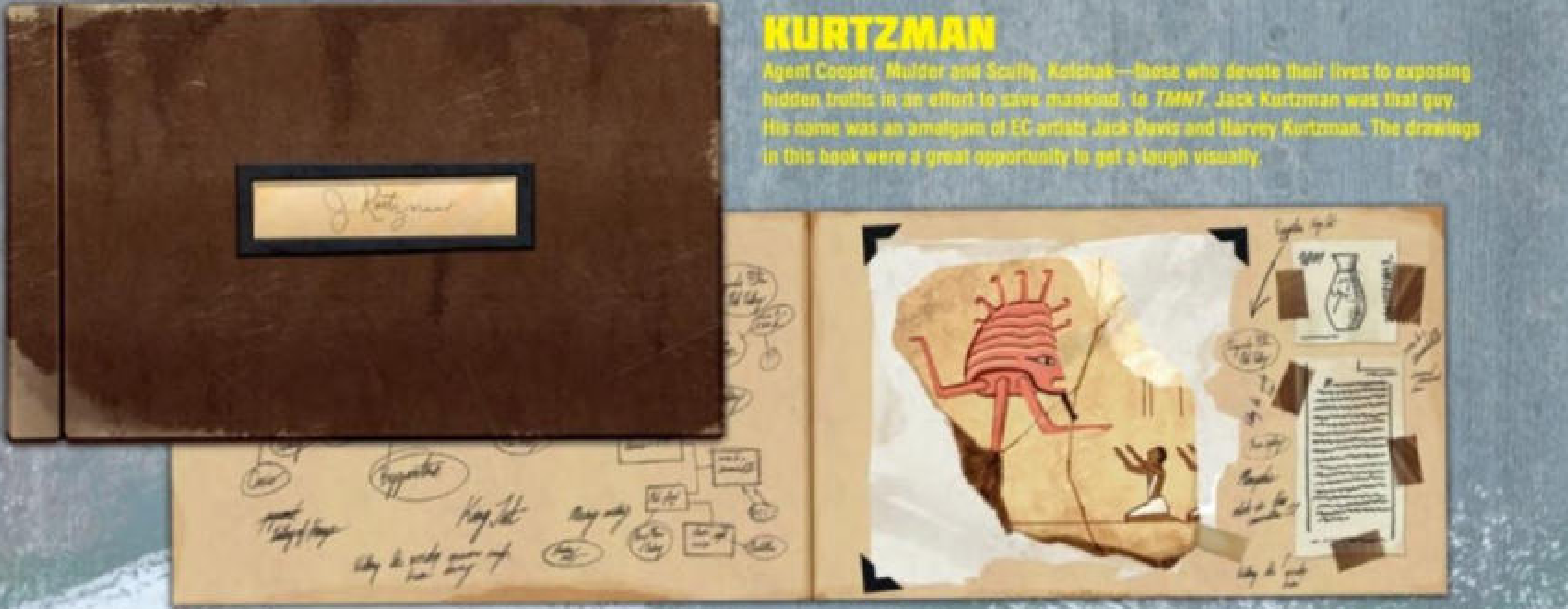
Sometimes you need to be different to notice things are *not quite right*; if aliens are hiding among us, what would bring them to the surface? There is only one answer . . . Michelangelo! The notion that a curious Ninja Turtle watching from the shadows, longing to be accepted among humans, would notice something that the average New Yorker would miss fascinated me. Mikey, obsessed with horror comics and B-movies, would need to convince his doubtful brothers that he saw something unbelievable, a brain beast stuffed into the belly of a robo-man, hiding among the unsuspecting. I initially imagined this story arc to play out over the entire first season, milking mystery and saving the horrific reveal for a cliffhanger. Ultimately it was all packed into the premiere episode.

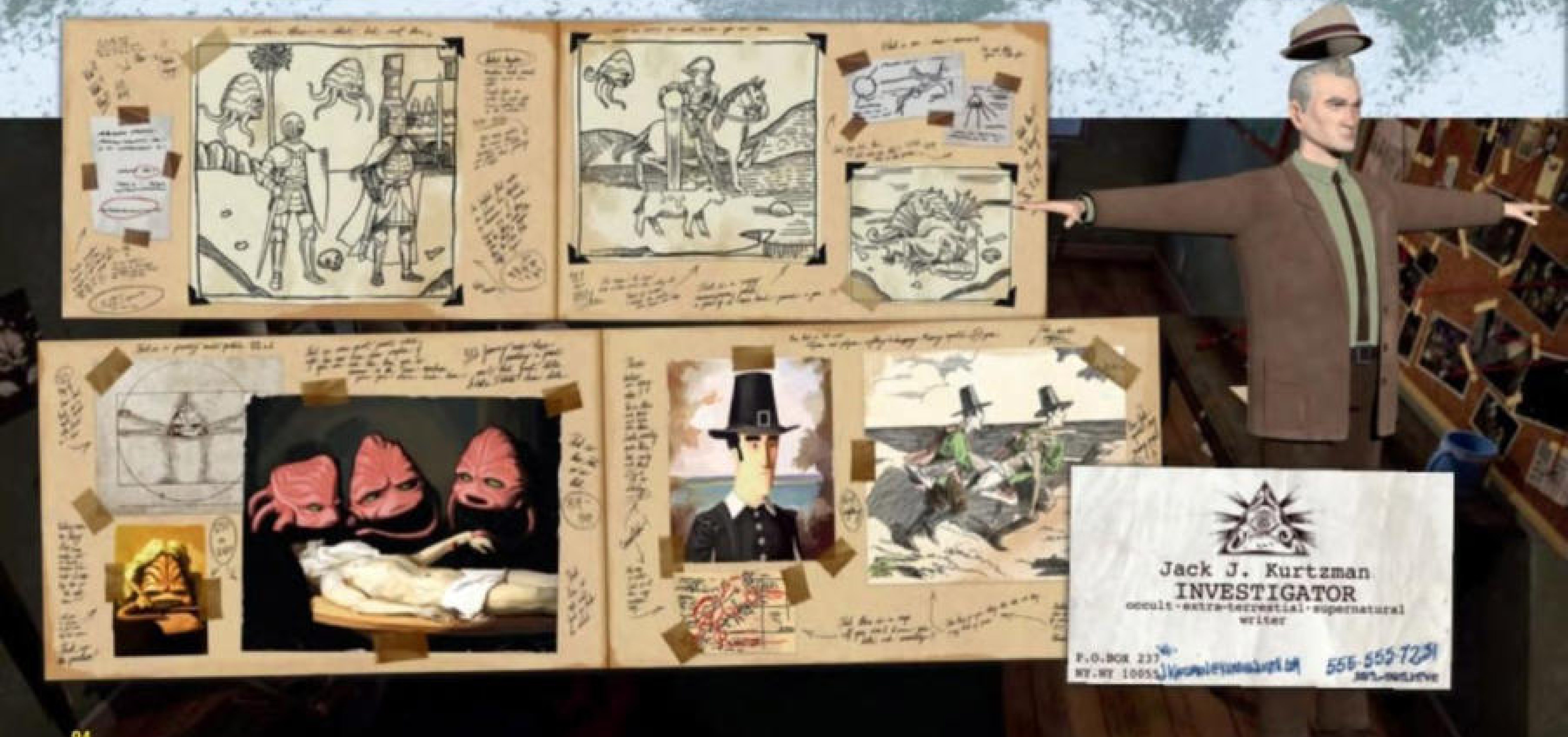
Technically and artistically, the Kraang component of the show excited me the most. I established rules to simplify the visual language: planet Earth would be grittier, its metals even somewhat dull, while the alien tech of the Kraang was to be a super high-gloss chrome, thus making them always seem . . . *not of this world.*


THE
TIMELY
TIMES
CTHULU FINALLY WAKES!
PSYCHIC CATS: Heads explode!
UFO's: Fuel efficient?
TALKING SEWER RATS! Exclusive interview!
THEY WALK AMONG US!
The Secret Invasion

KURTZMAN

Agent Cooper, Mulder and Scully, Kolchak—those who devote their lives to exposing hidden truths in an effort to save mankind, to *TMNT*, Jack Kurtzman was that guy. His name was an amalgam of EC artists Jack Davis and Harvey Kurtzman. The drawings in this book were a great opportunity to get a laugh visually.

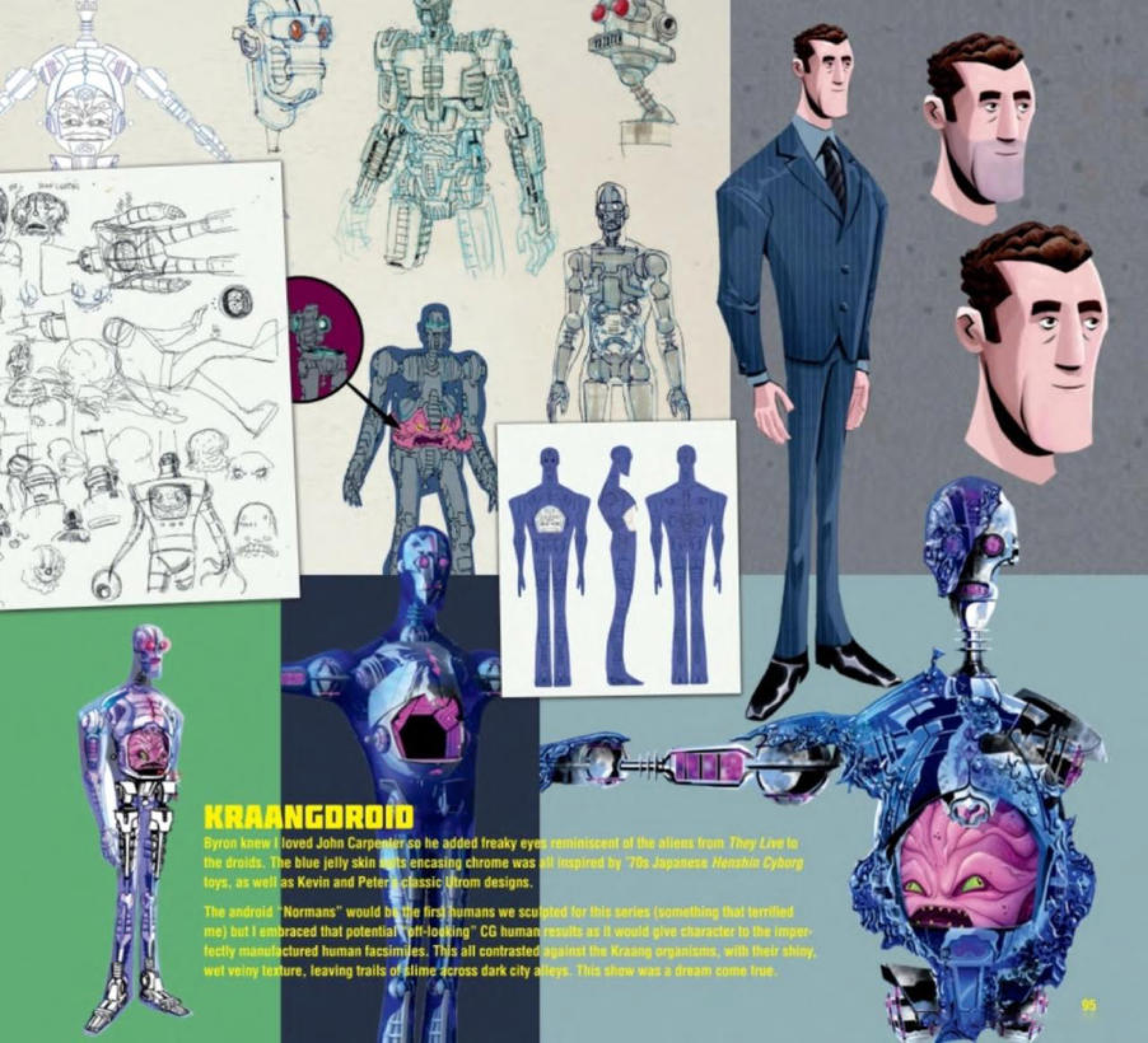




Jack J. Kurtzman
INVESTIGATOR
occult · extra-terrestrial · supernatural
writer

P.O.BOX 237
NY,NY 10055

555-555-7231



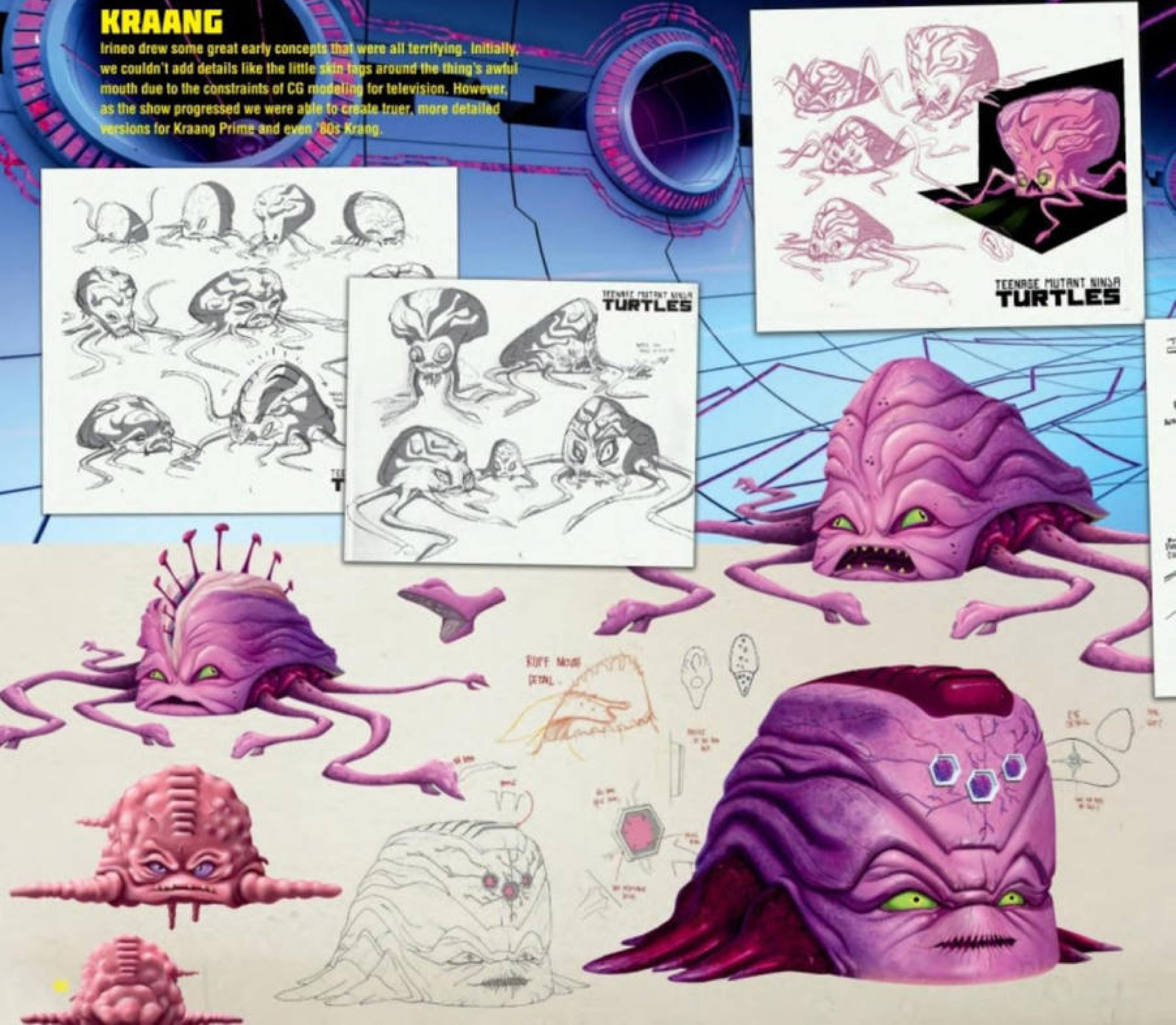
KRAANGDROID

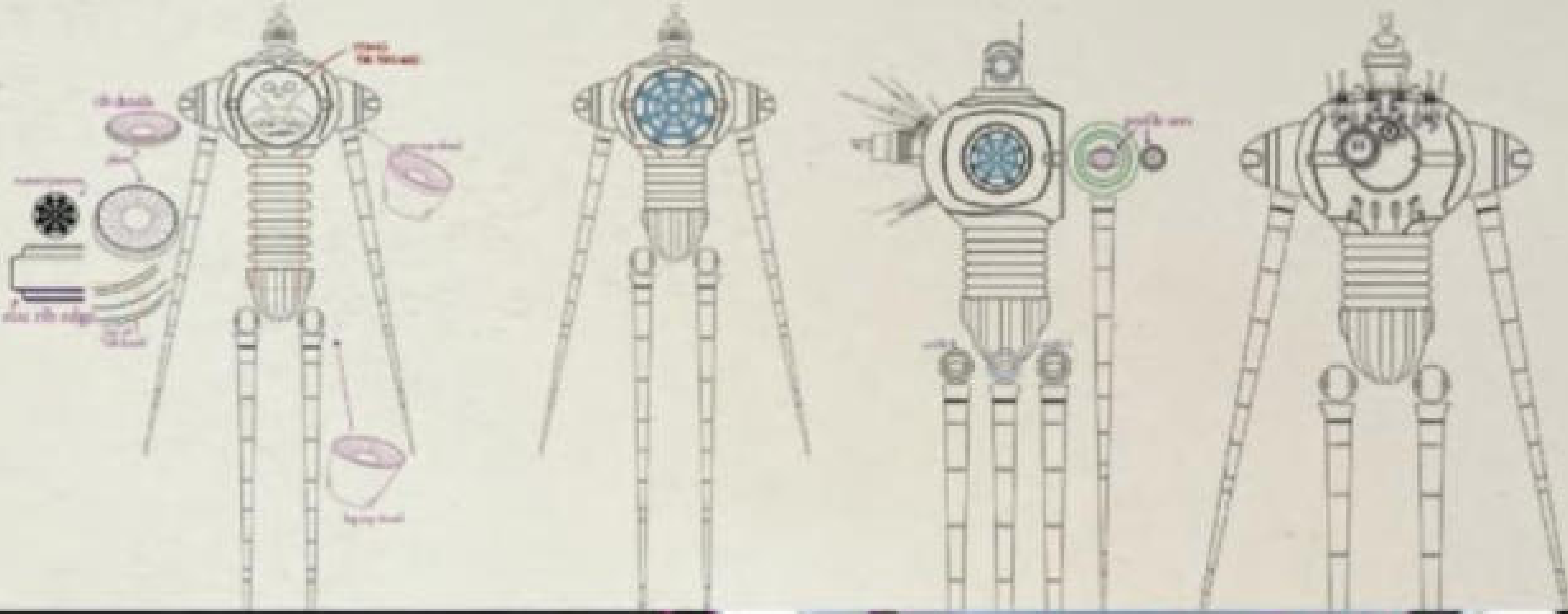
Byron knew I loved John Carpenter so he added freaky eyes reminiscent of the aliens from *They Live* to the droids. The blue jelly skin suits encasing chrome was all inspired by '70s Japanese *Henshin Cyborg* toys, as well as Kevin and Peter's classic Utrom designs.

The android "Normans" would be the first humans we sculpted for this series (something that terrified me) but I embraced that potential "off-looking" CG human results as it would give character to the imperfectly manufactured human facsimiles. This all contrasted against the Kraang organisms, with their shiny, wet veiny texture, leaving trails of slime across dark city alleys. This show was a dream come true.

KRAANG

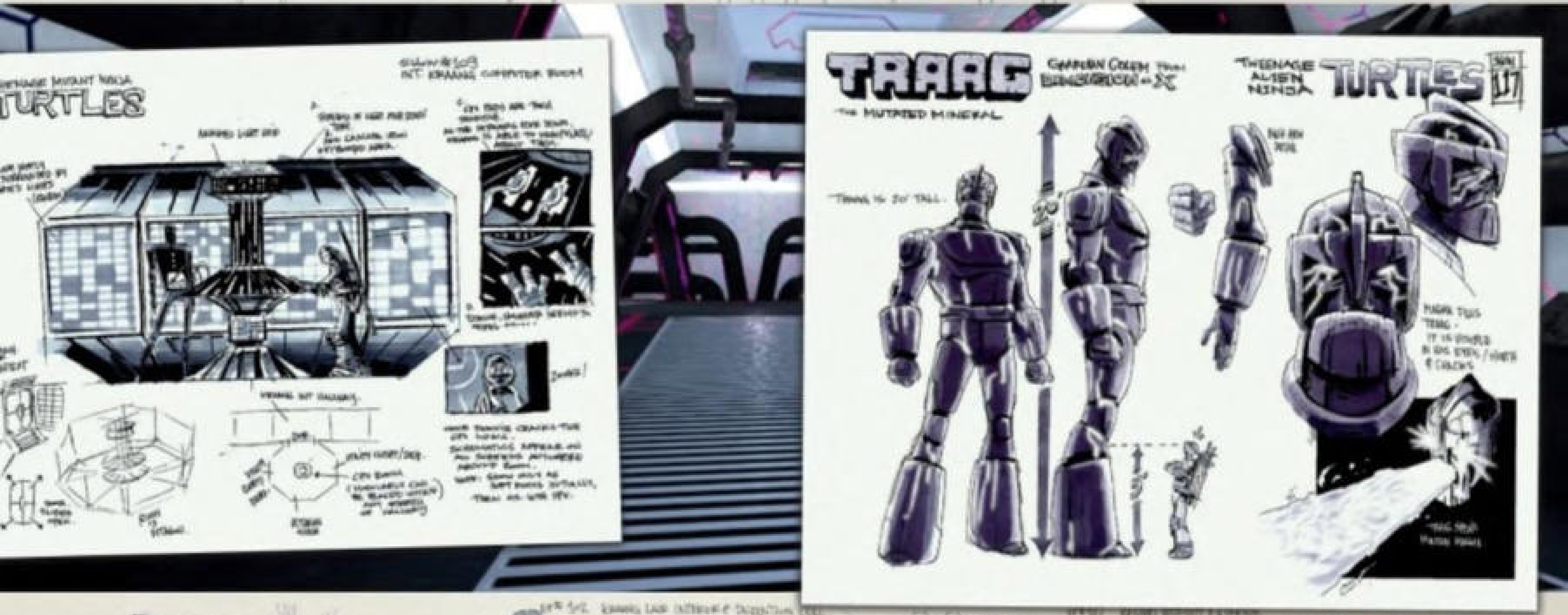
Irineo drew some great early concepts that were all terrifying. Initially, we couldn't add details like the little skin tags around the thing's awful mouth due to the constraints of CG modeling for television. However, as the show progressed we were able to create truer, more detailed versions for Kraang Prime and even '80s Krang.


TEENAGE MUTANT NINJA TURTLES
TEENAGE MUTANT NINJA TURTLES
RUFF MOUTH DETAIL

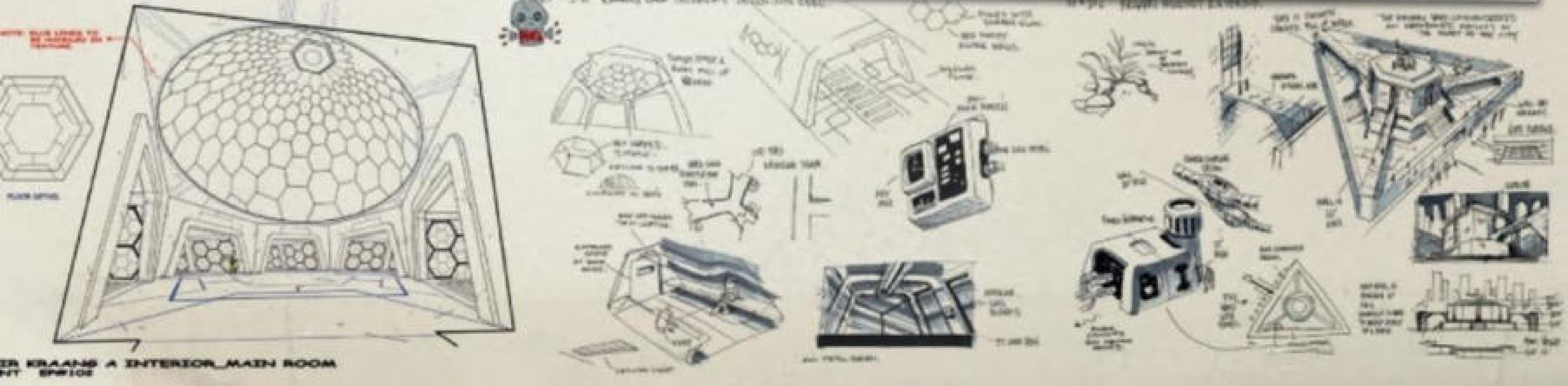


ALIEN TECH

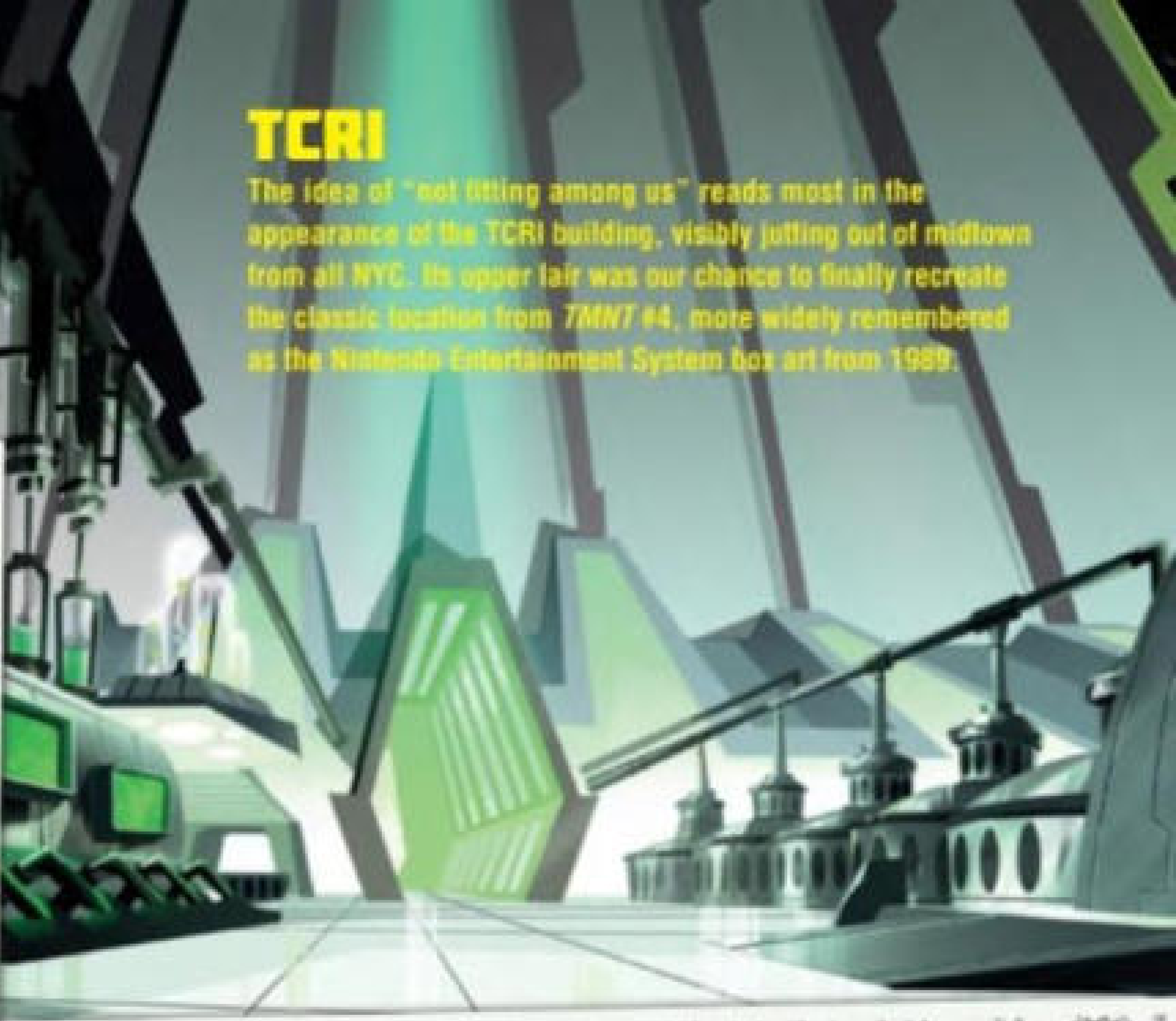
The Kraang world was simple by design: clean shapes with immense scale often traced with Day-Glo pink lighting, giving it more depth. Most machines were designed as touchscreens which eliminated production headaches of making things in different scales for different-sized hands.



TURTLES
INT. KRAANG COMPUTER ROOM
TRAAG
THE MUTATED MINERAL
TRAAG IS 20' TALL
TEENAGE ALIEN NINJA TURTLES
20'

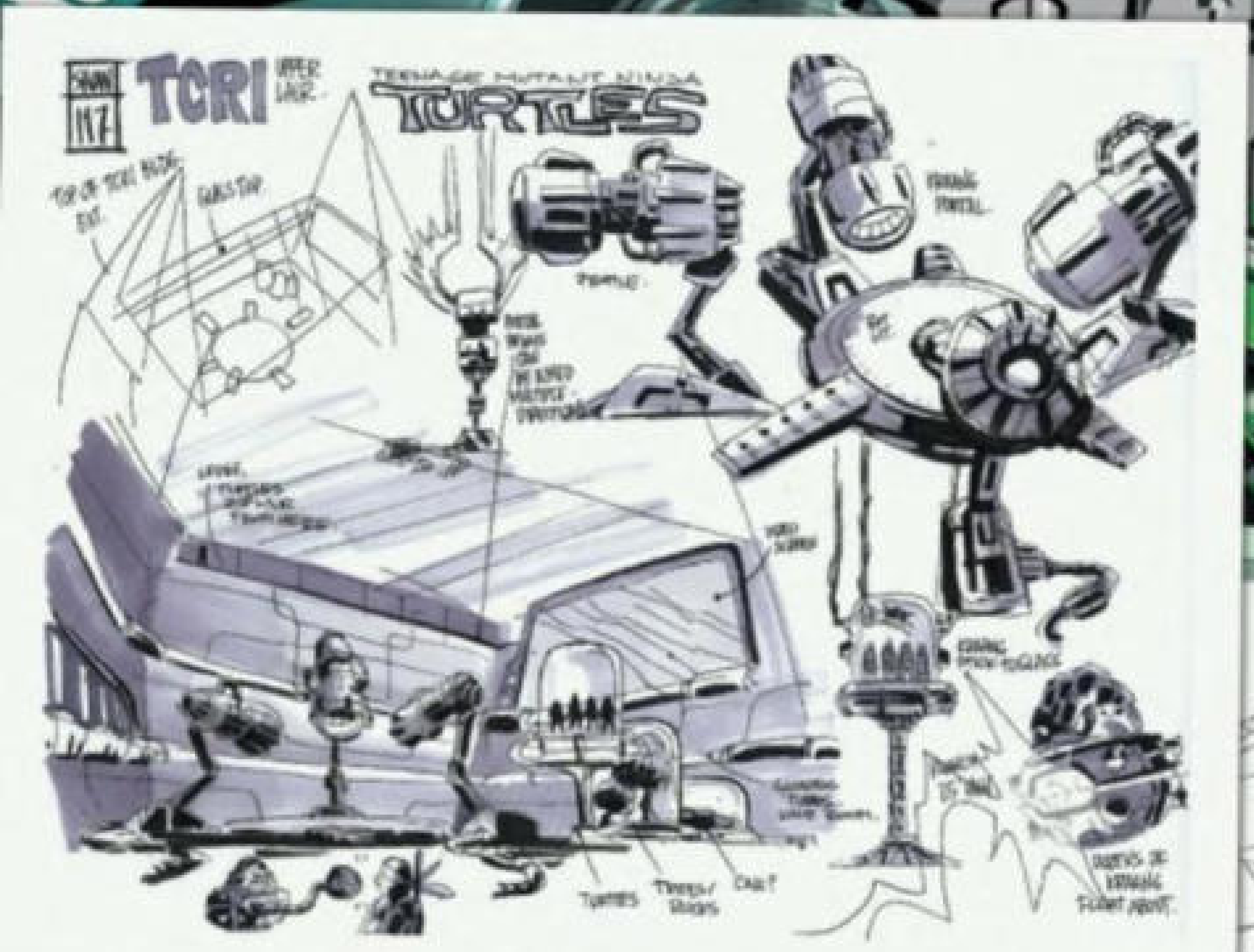


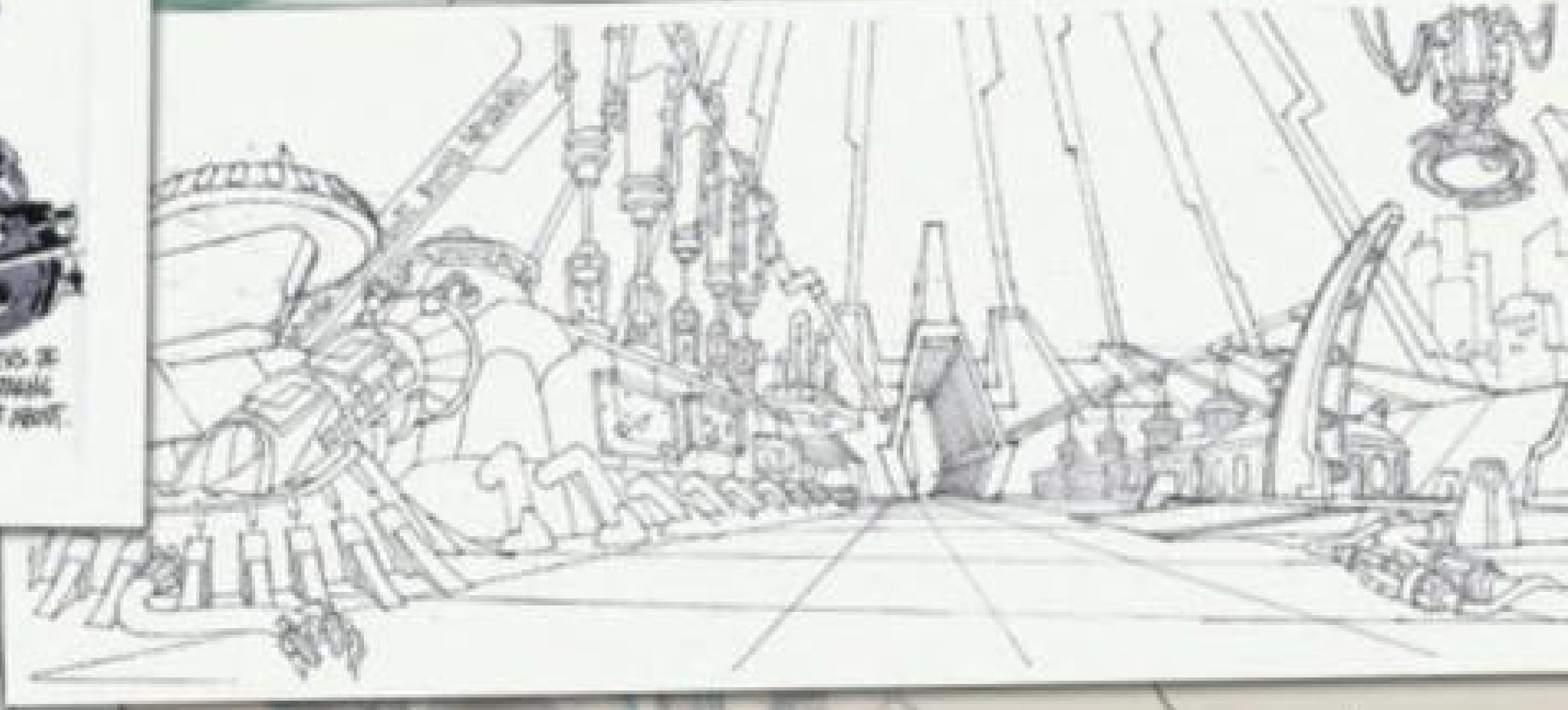
INT KRAANG A INTERIOR_MAIN ROOM

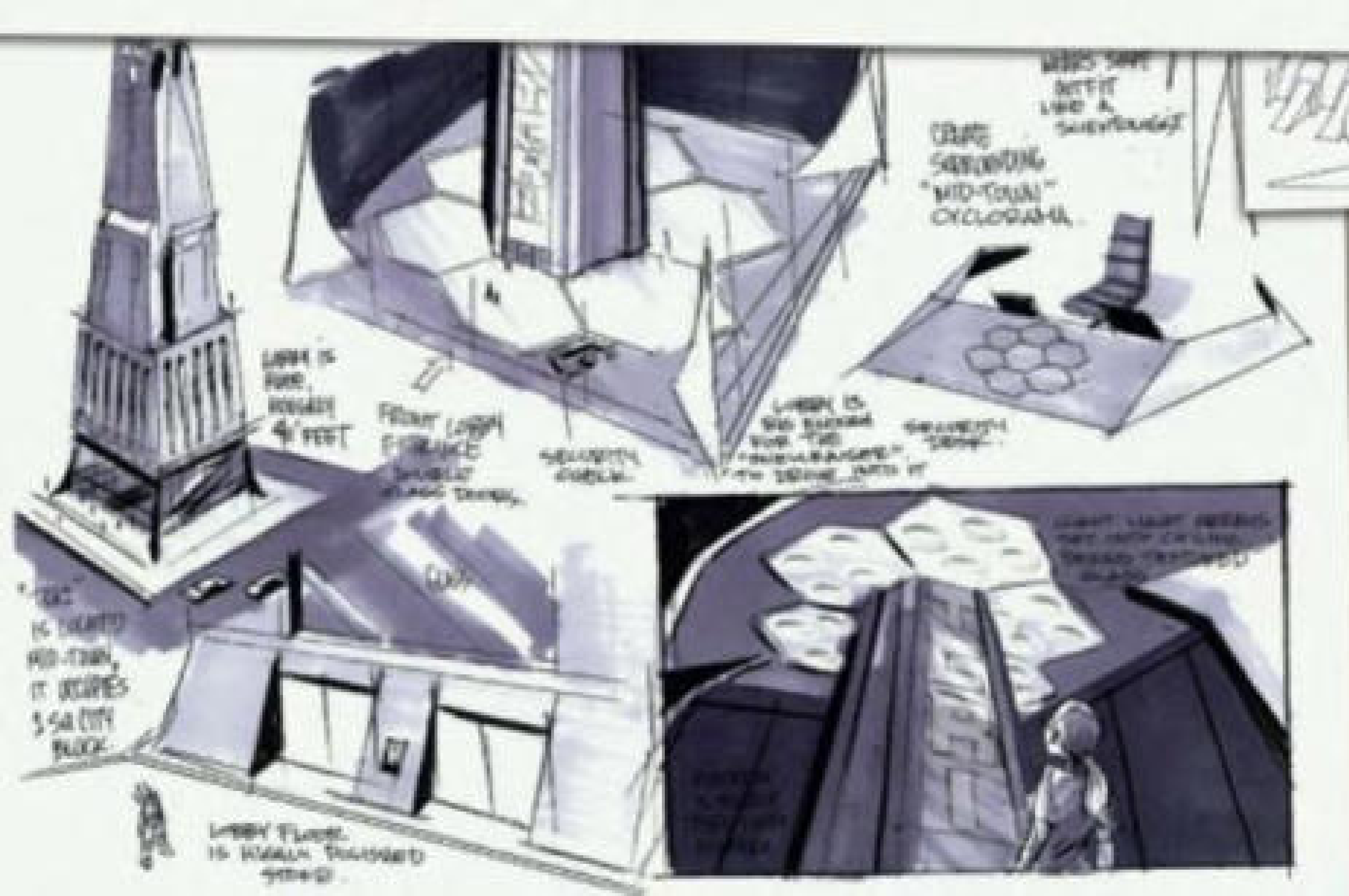


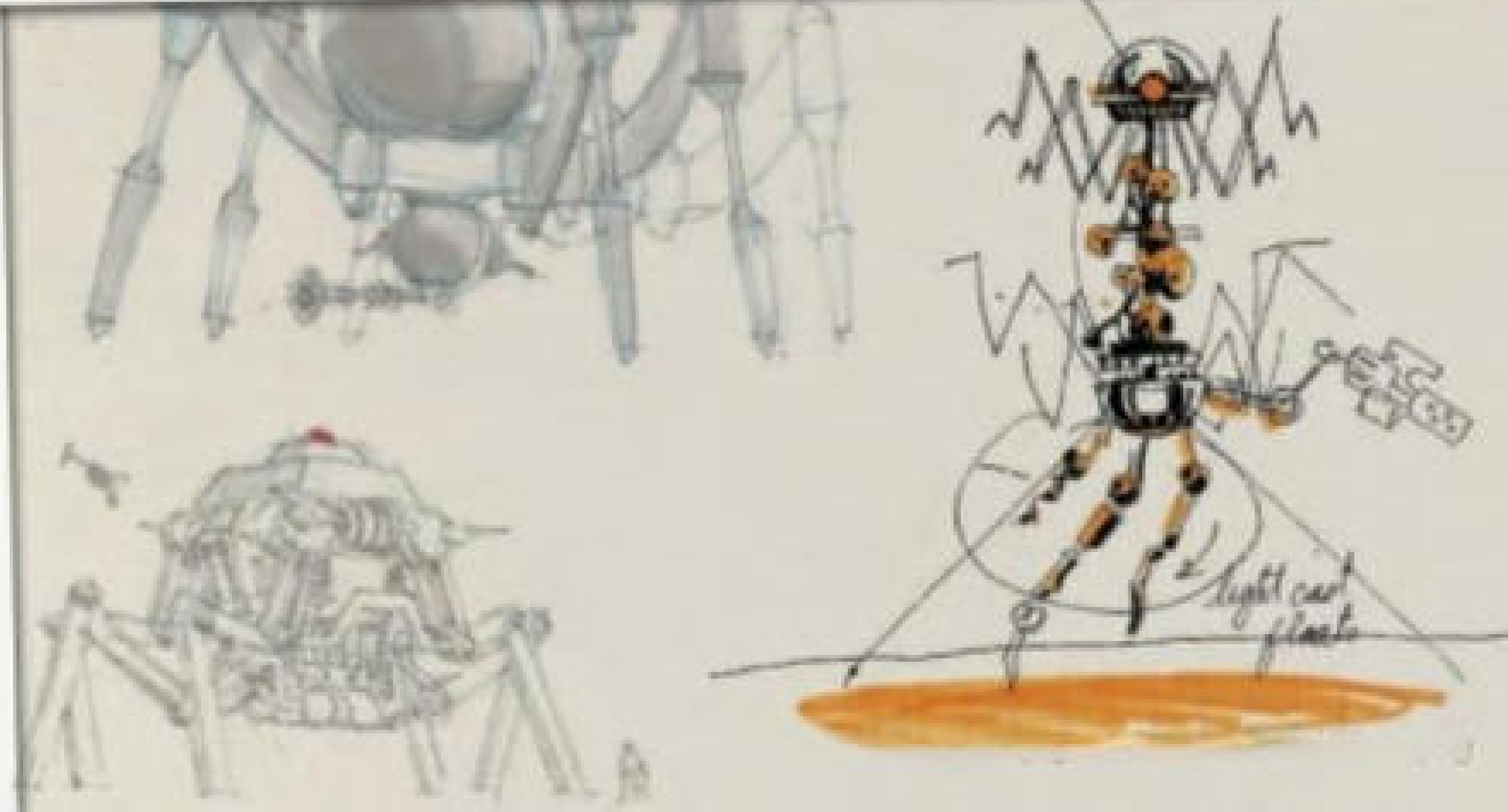
TCRI

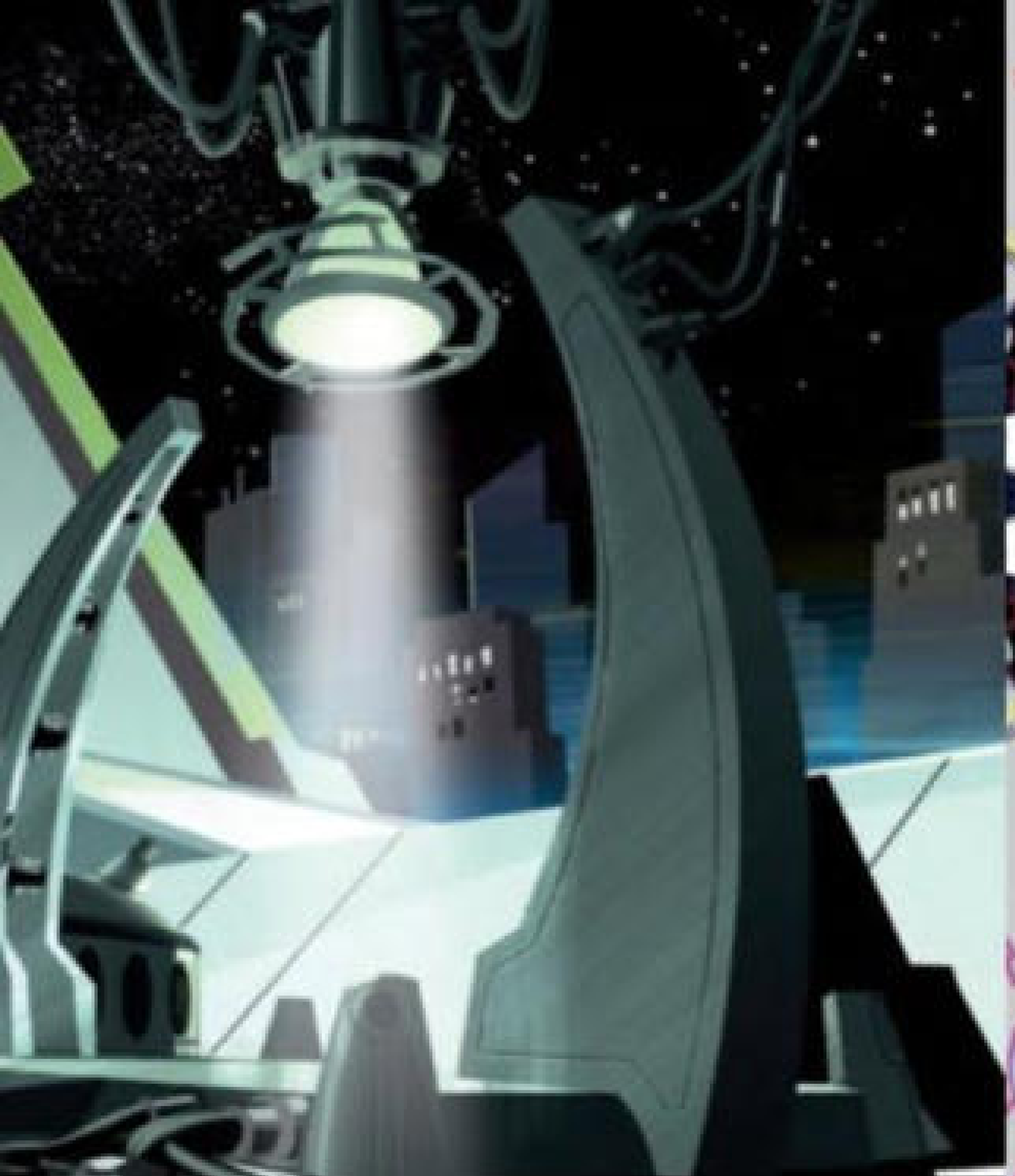
The idea of "not fitting among us" reads most in the appearance of the TCRI building, visibly jutting out of midtown from all NYC. Its upper lair was our chance to finally recreate the classic location from *TMNT* #4, more widely remembered as the Nintendo Entertainment System box art from 1989.

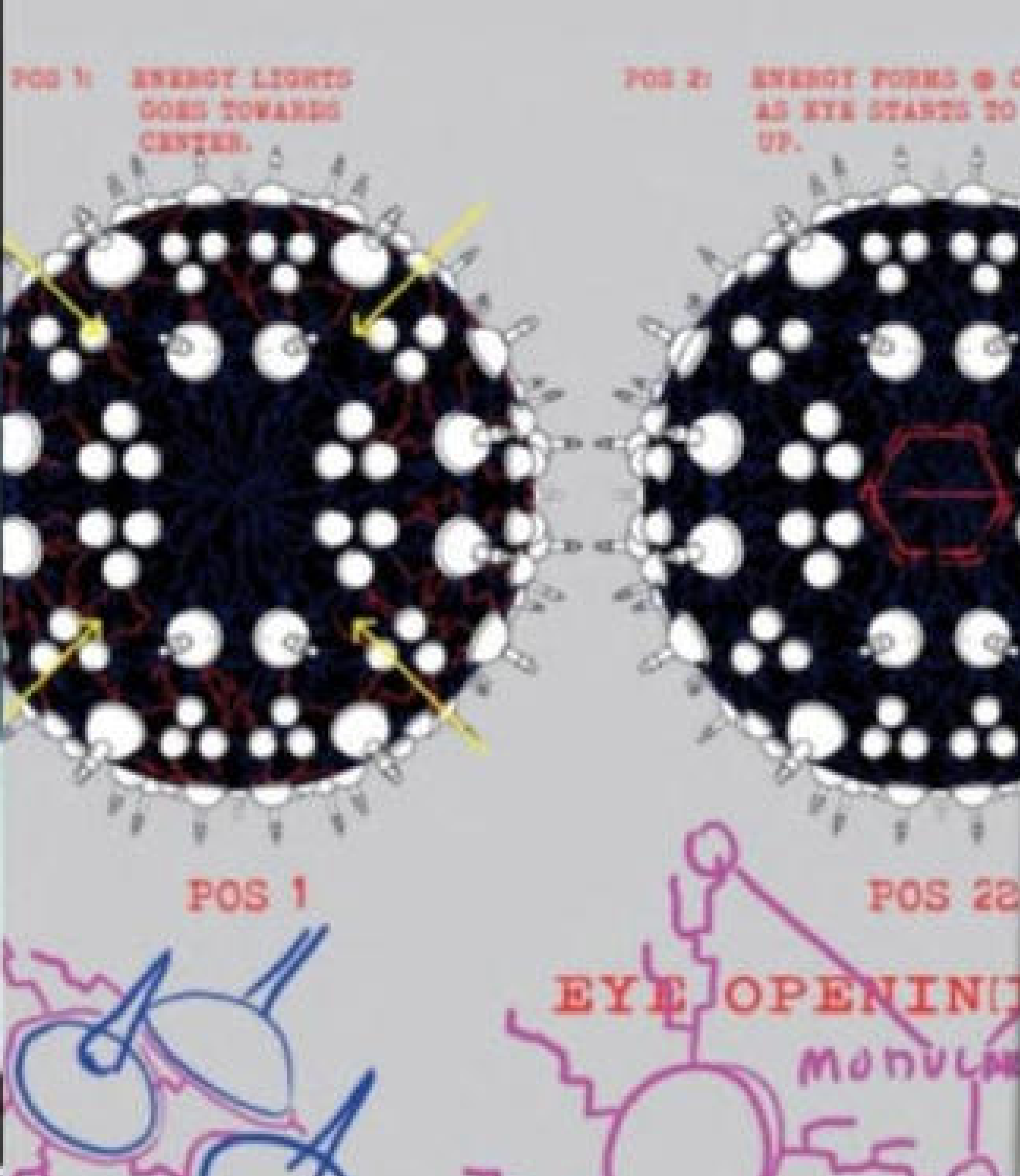

TCRI UPPER LAIR
TEENAGE MUTANT NINJA TURTLES
KRANG PORTAL
TURTLES
CART

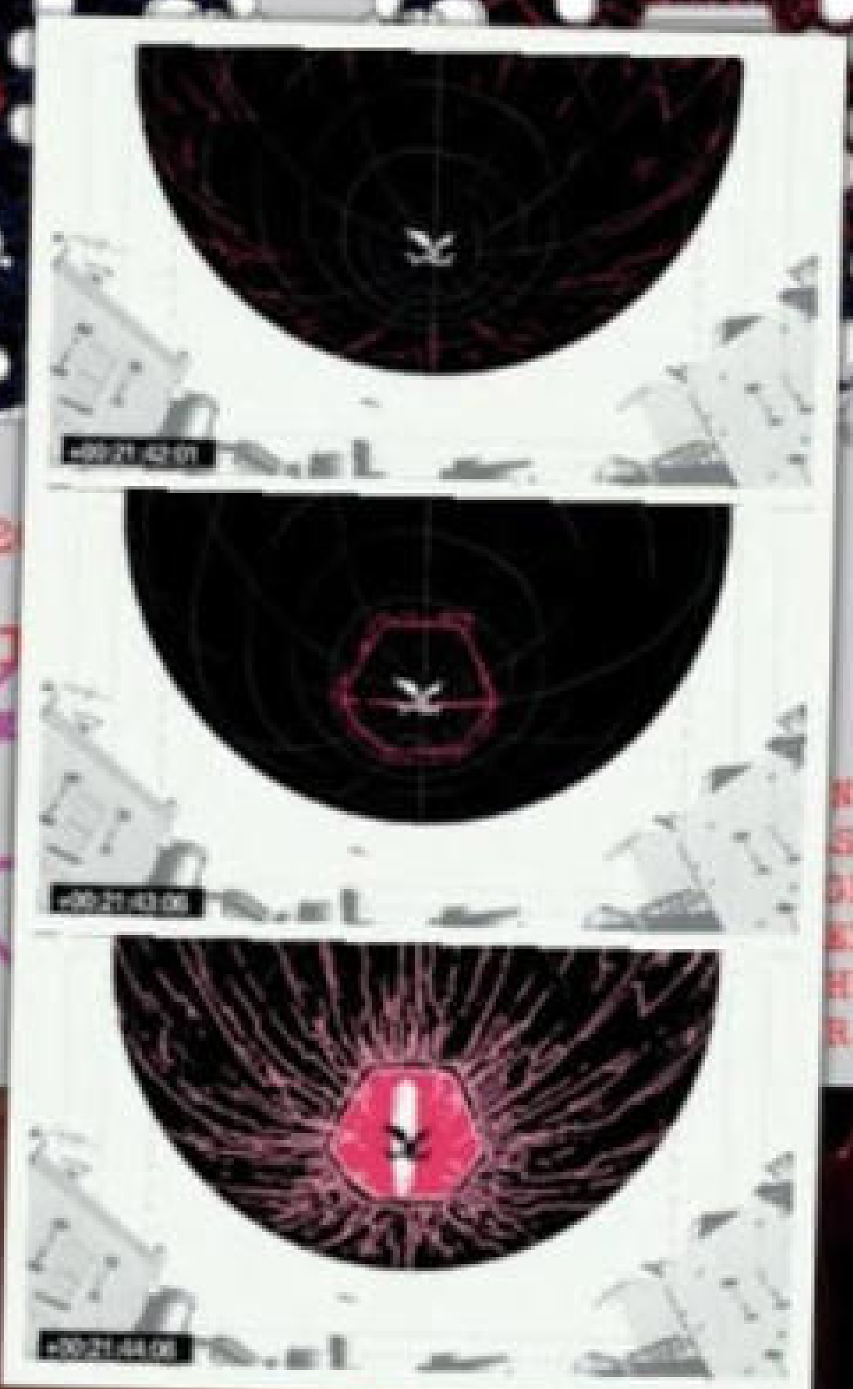


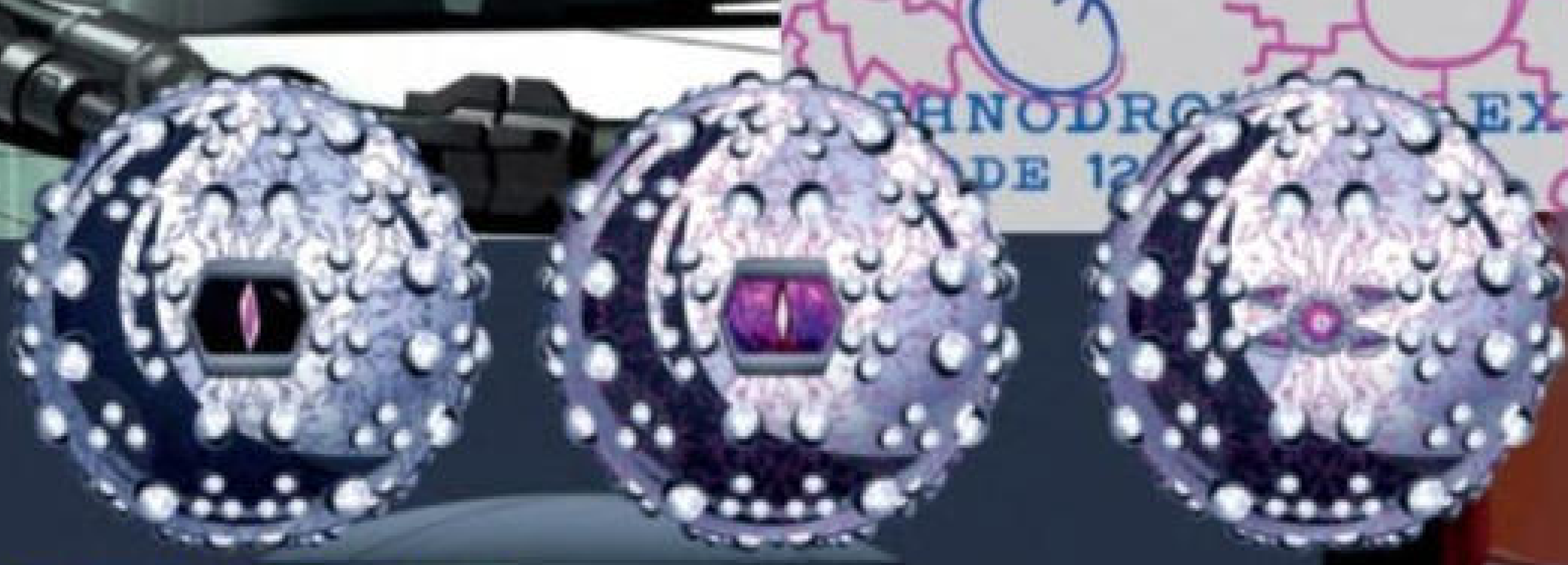

CREATE SURROUNDING "MID-TOWN" CYCLORAMA
SECURITY DESK
LOBBY FLOOR IS MARBLE POLISHED STONE


light cart float



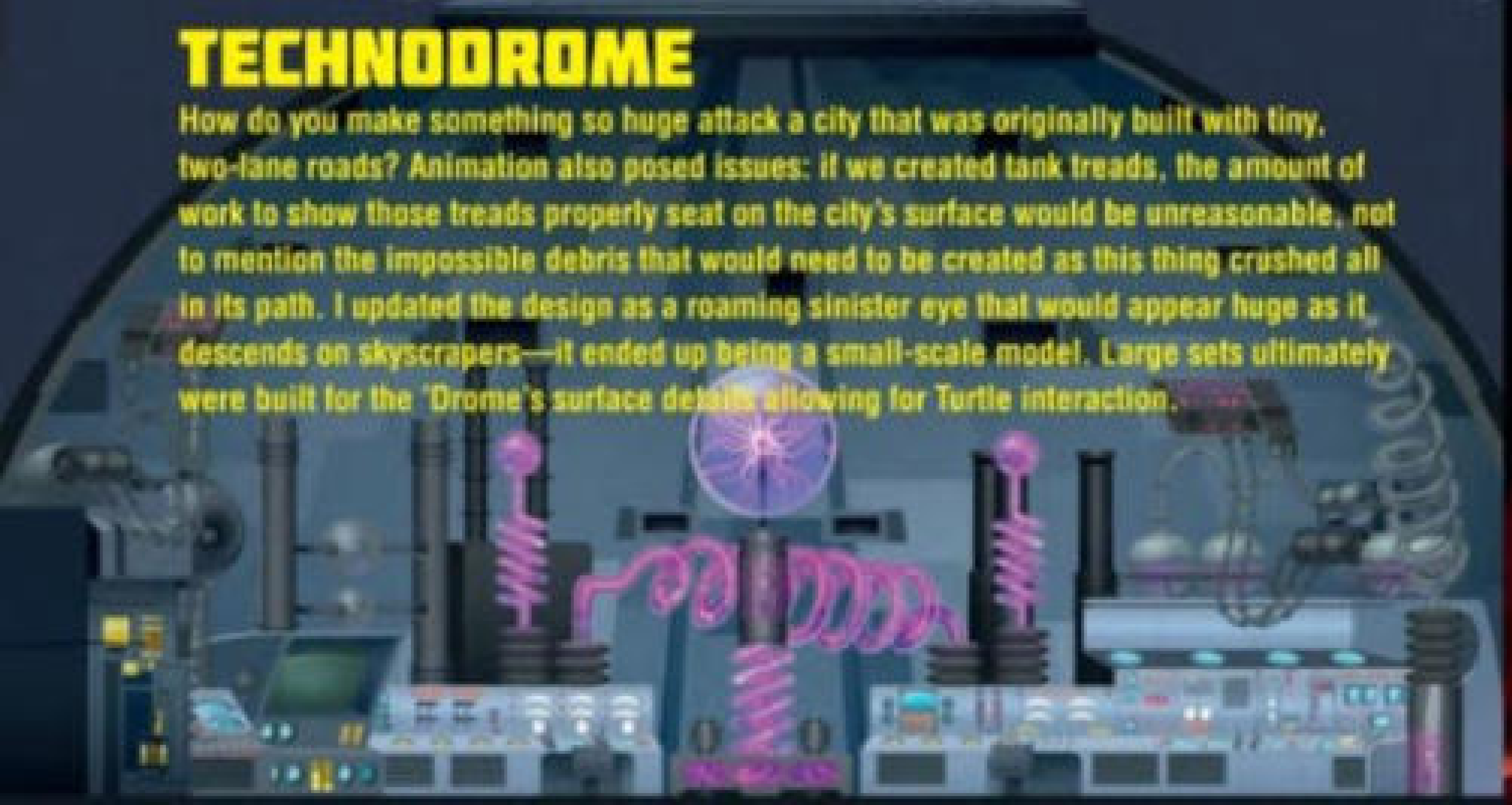

POS 1: ENERGY LIGHTS GOES TOWARDS CENTER.
POS 2: ENERGY FORMS @ CENTER AS EYE STARTS TO OPEN UP.
POS 3: ENERGY LIGHTS SPREADS OUT AFTER EYE OPENS.
POS 1
POS 2
EYE OPENIN
MODUL
HNODRO
EXT
DE 12

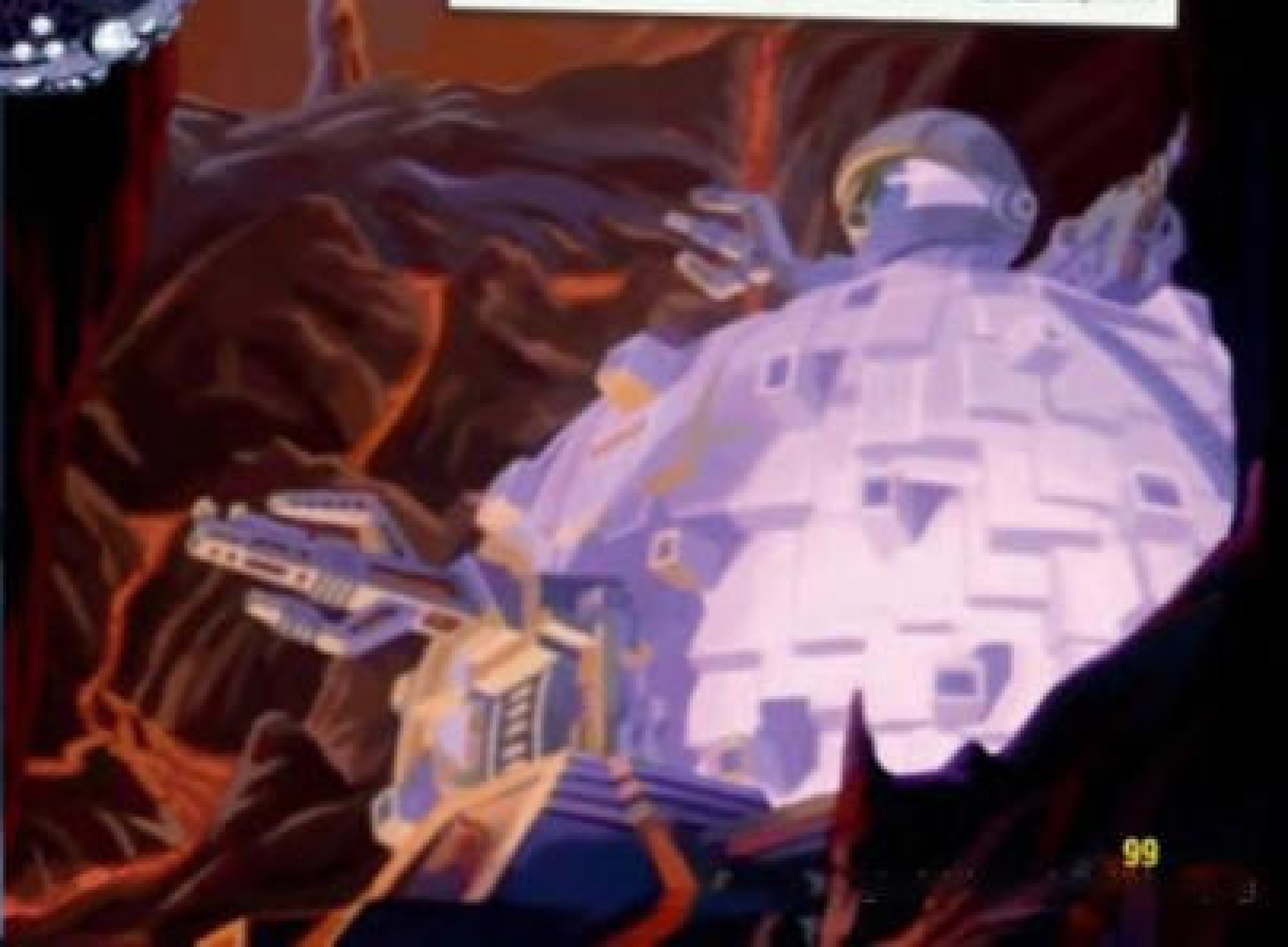


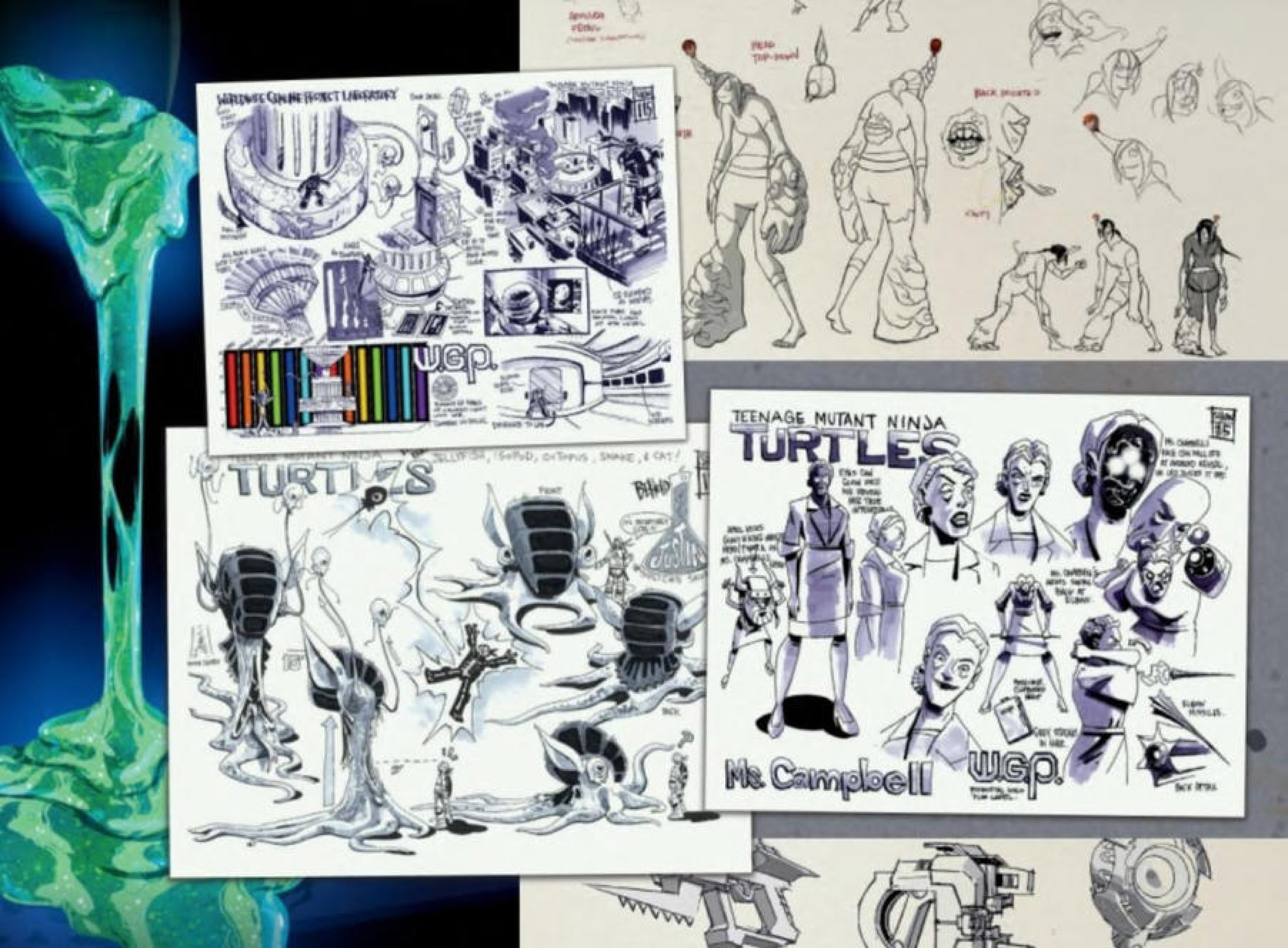


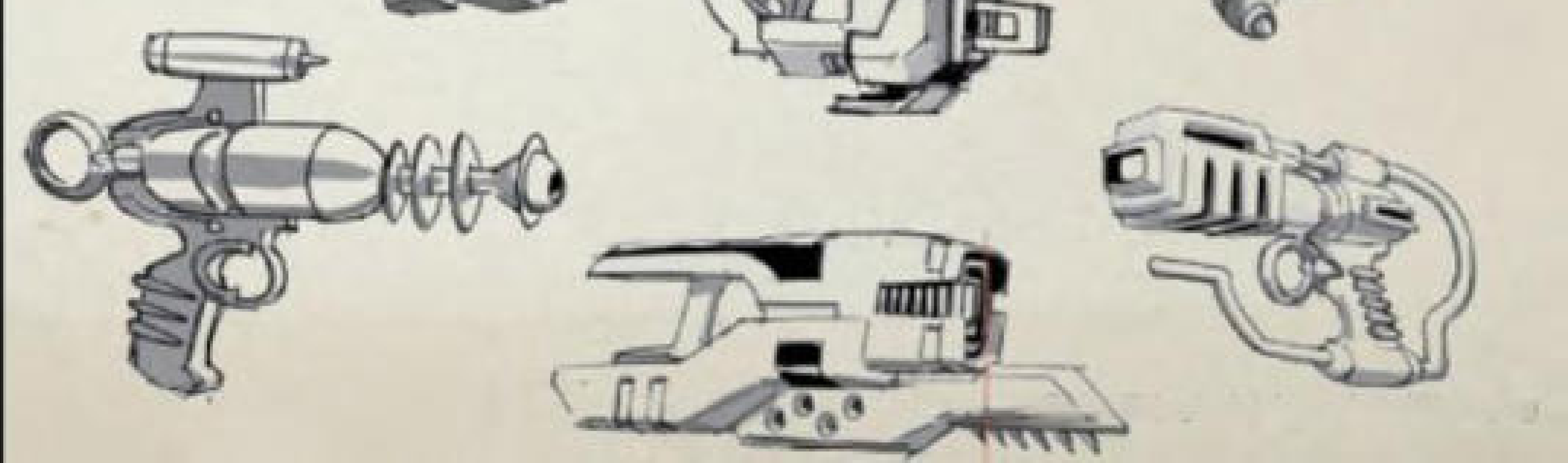
TECHNODROME

How do you make something so huge attack a city that was originally built with tiny, two-lane roads? Animation also posed issues: if we created tank treads, the amount of work to show those treads properly seat on the city's surface would be unreasonable, not to mention the impossible debris that would need to be created as this thing crushed all in its path. I updated the design as a roaming sinister eye that would appear huge as it descends on skyscrapers—it ended up being a small-scale model. Large sets ultimately were built for the 'Drome's surface details allowing for Turtle interaction.






WORLDWIDE GENOME PROJECT LABORATORY
W.G.P.
TEENAGE MUTANT NINJA TURTLES
JELLYFISH, ISOPOD, OCTOPUS, SNAKE, & CAT!
FRONT
BACK
TEENAGE MUTANT NINJA
TURTLES
Ms. Campbell
W.G.P.

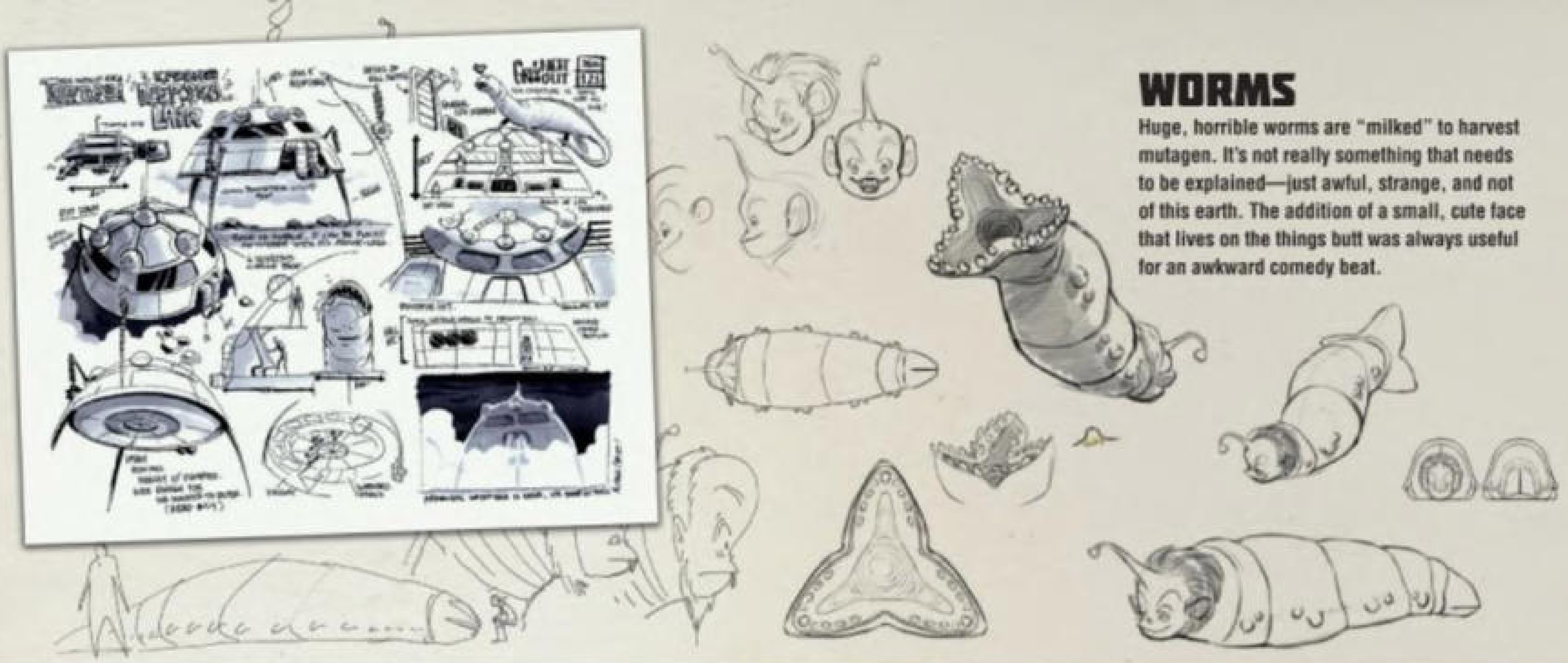


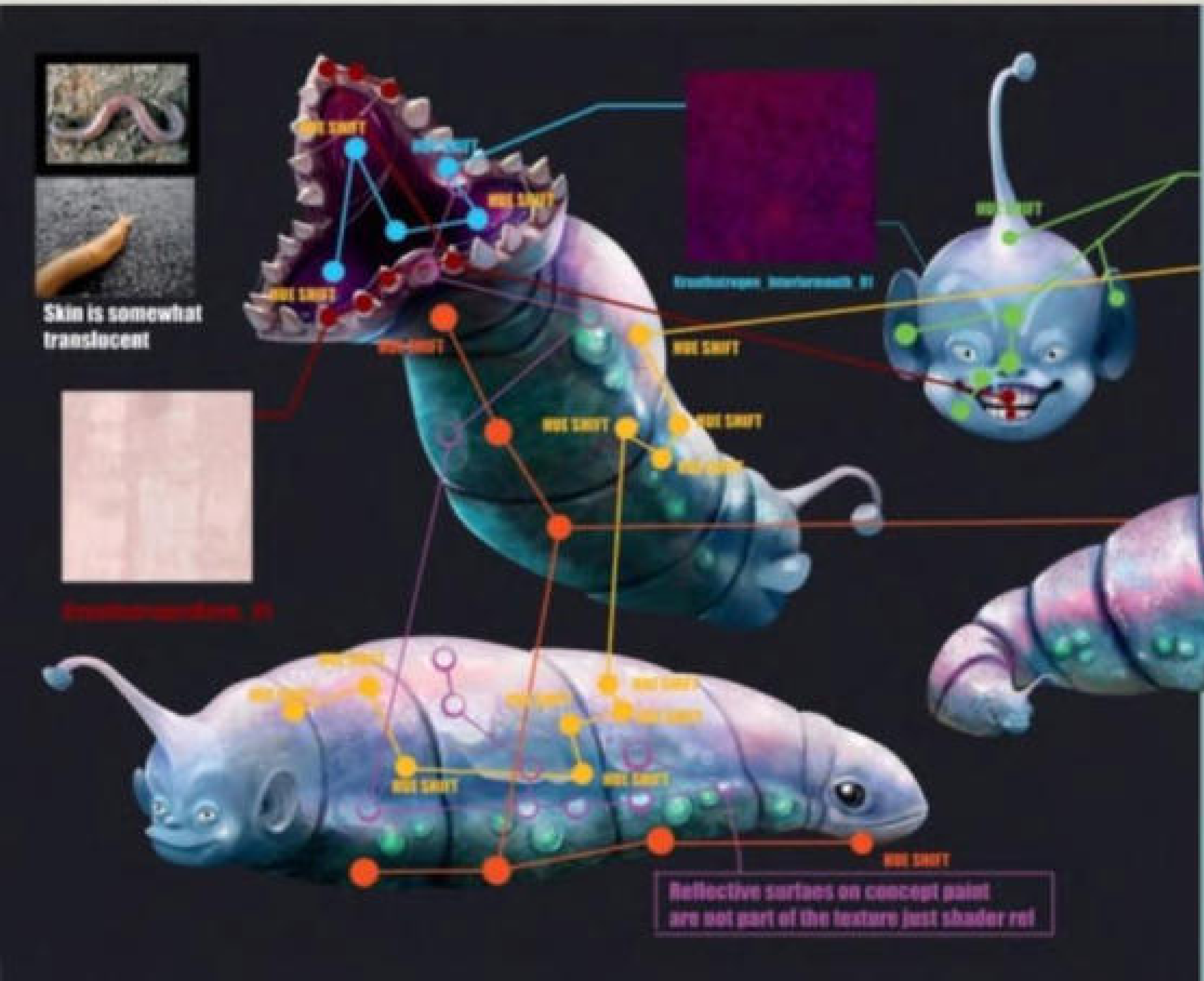
WGP

The Kraang create unfortunate experiments in their hopes to "recondition" the earth for their survival needs. The early concepts for April Derp were just too weird and upsetting, they cannot be printed here! Ms. Campbell heads up the WGP which I placed secretly below Madison Square Garden.

WORMS

Huge, horrible worms are "milked" to harvest mutagen. It's not really something that needs to be explained—just awful, strange, and not of this earth. The addition of a small, cute face that lives on the things butt was always useful for an awkward comedy beat.




Skin is somewhat translucent
HUE SHIFT
HUE SHIFT
HUE SHIFT
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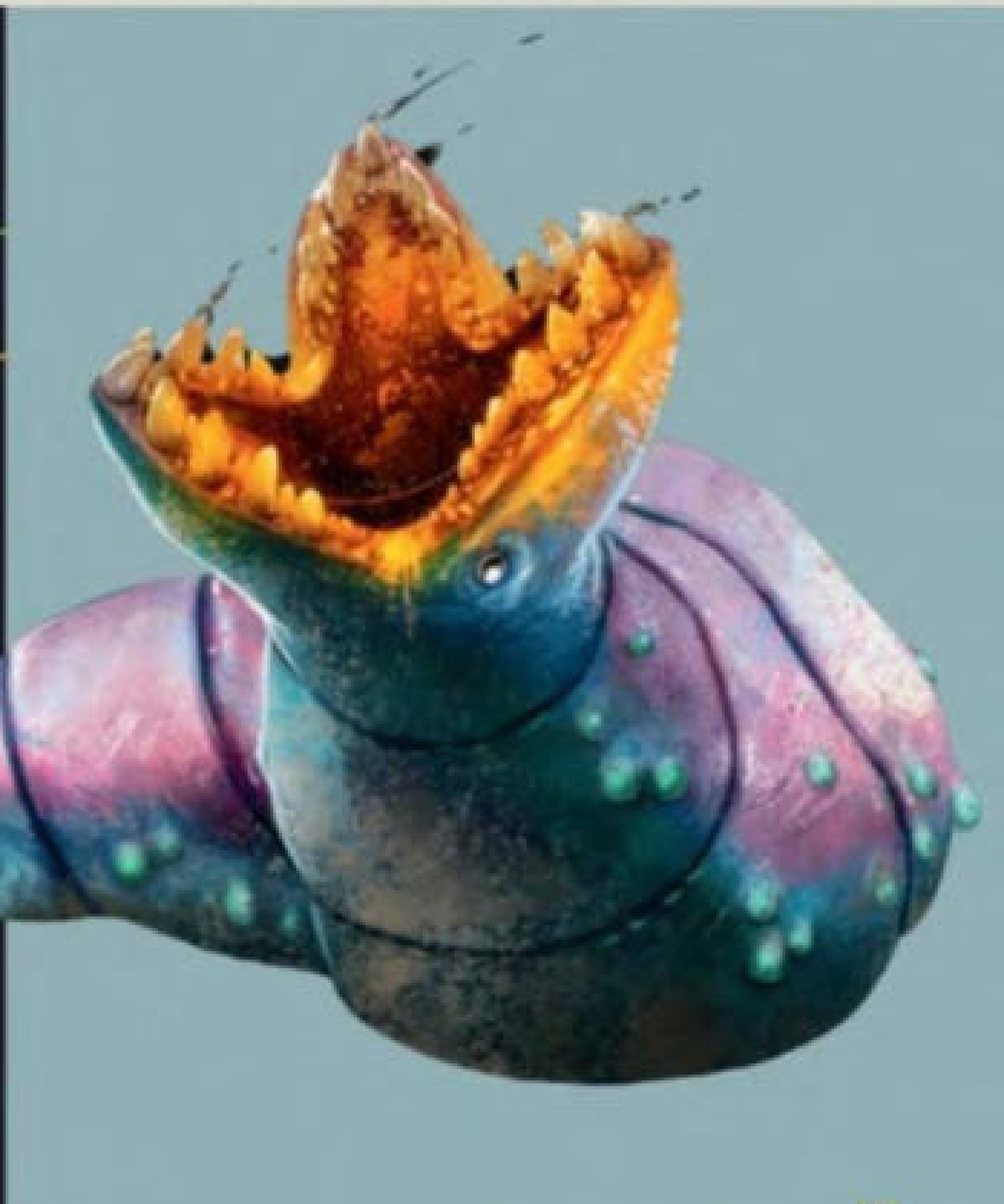
Reflective surfaces on concept paint are not part of the texture just shader ref

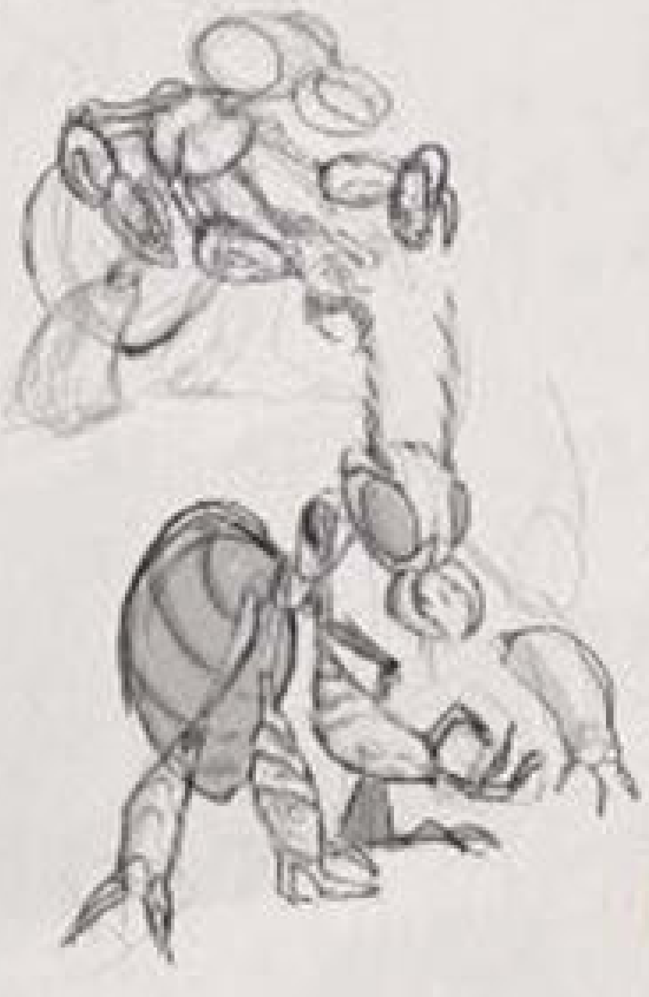


mutagen_01
skin_03
KIRBY BAT
AIN CHARACTER HEAD
PROP DESIGN

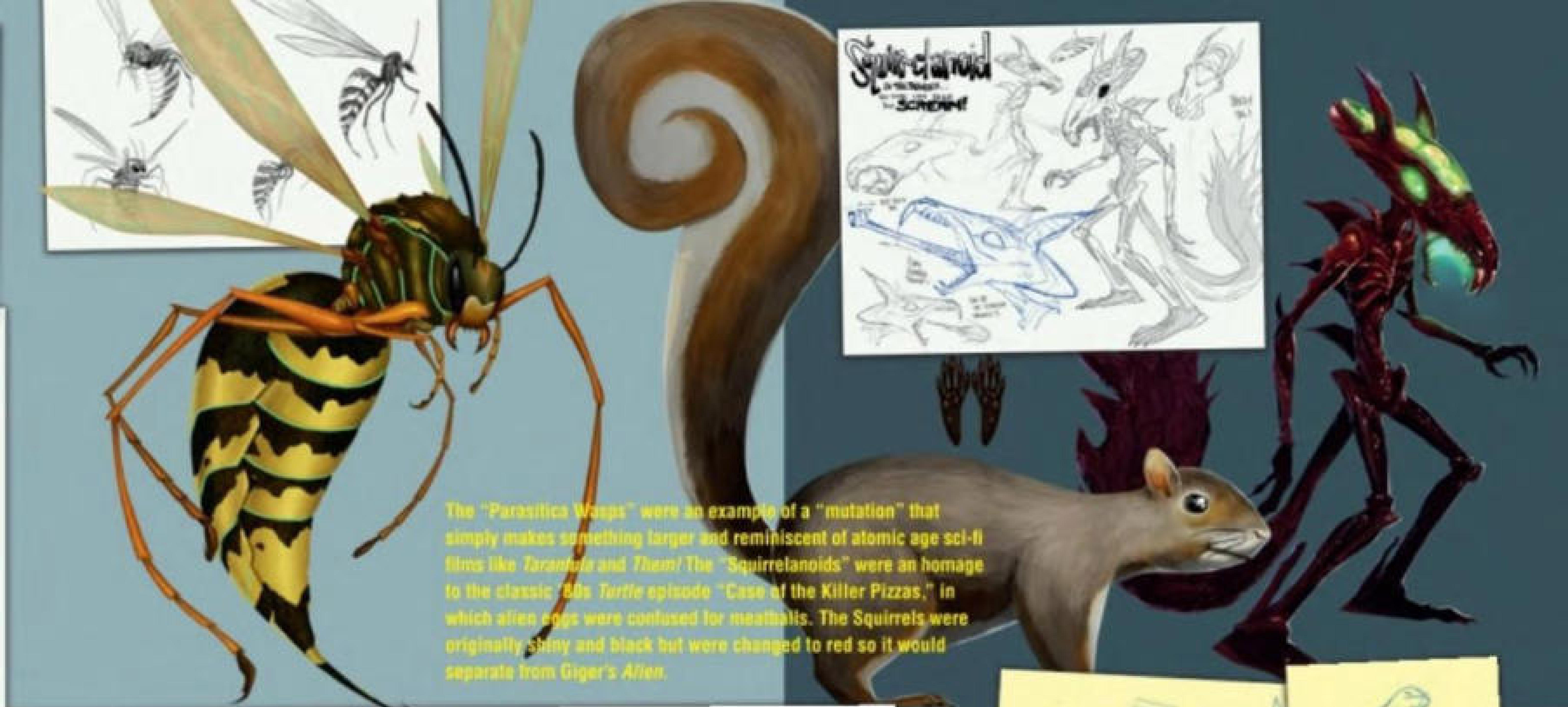
MONSTERS AMONG US

I'd spent season one holding back on mutants—though *some* classic monsters like the Rat King and Leatherhead snuck by, I mostly wanted to focus on the Turtles' own extraordinary mutation story: exploring the brothers' growing pains, home life with Splinter, and martial arts. The concept of a "ninja turtle" was already completely abstract to a new viewer—so why complicate the world further with more monstrous abstractions? The Turtles were all the mutant we needed! Storywise, it was a simple plan: get the audience to respect the "mutagen," then tear the lid off a batch! Season two monikers like "mutation madness" and "monster mayhem" started being tossed about. We were getting ready for the inevitable: the show would soon showcase an inexhaustible army of monsters. Waves of toys and slime would start hitting the shelves.

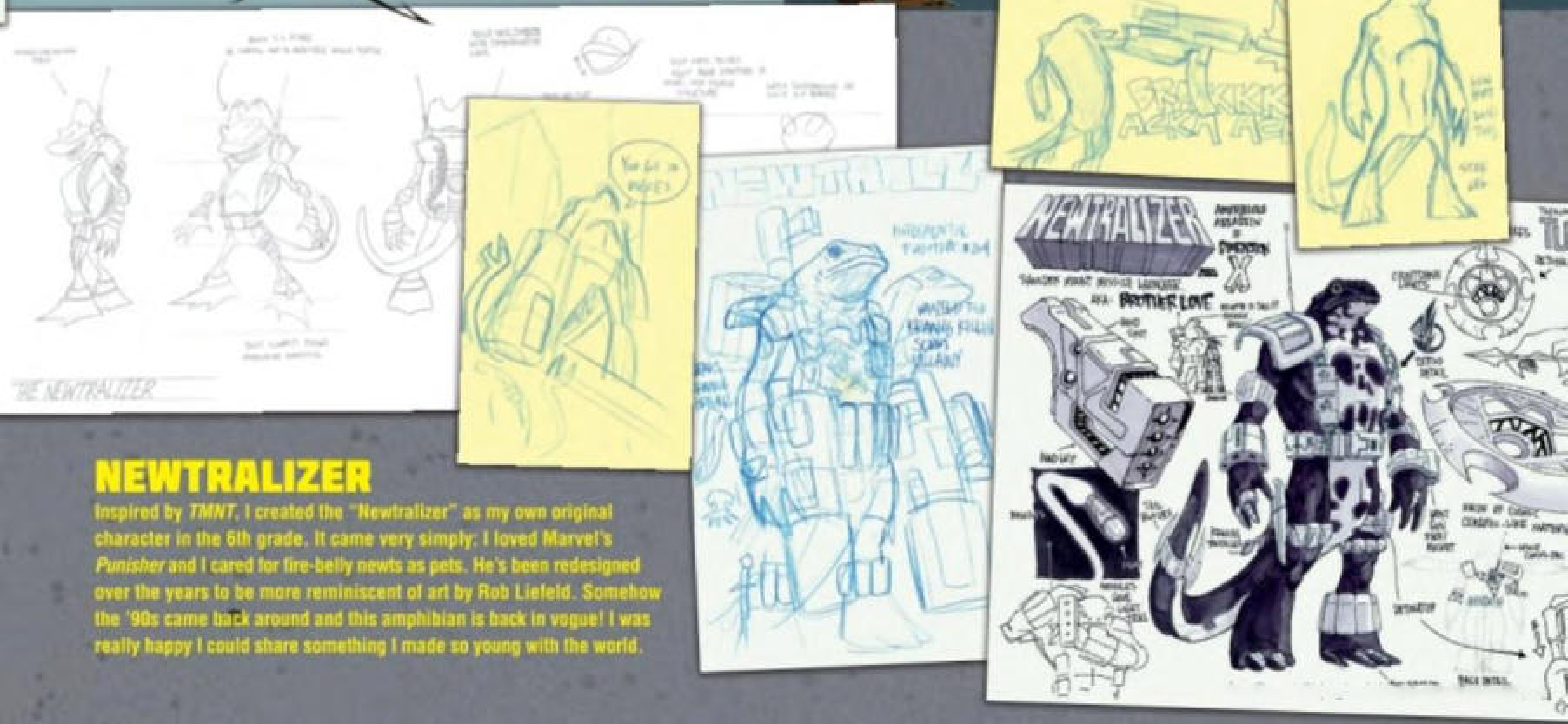
The idea of mutagen and what it could do to a person was the kind of high science-fiction that inspires certain types of artists. I felt at that time that the whole crew was ready to get weird and disgusting and it was exciting. Story editor Brandon Auman came aboard around that time. I'd known Brandon from our college days in the film/animation department—he was my closest friend and the timing could not have been better. He was not only talented, but we shared a common love for horror and the disturbing—the inappropriate stuff ripped straight from the pages of an '80s *Fangoria* magazine. I knew a lesser writer would have meekly washed out the grotesque I needed, but he understood that monster *shows* ran deeper than just the surface, horrible transformations could be poetic in their repulsion, and how to tap into a sense of humanity, delivered with a wink of irreverent humor.



It was around this time I felt this was the greatest job I ever had.

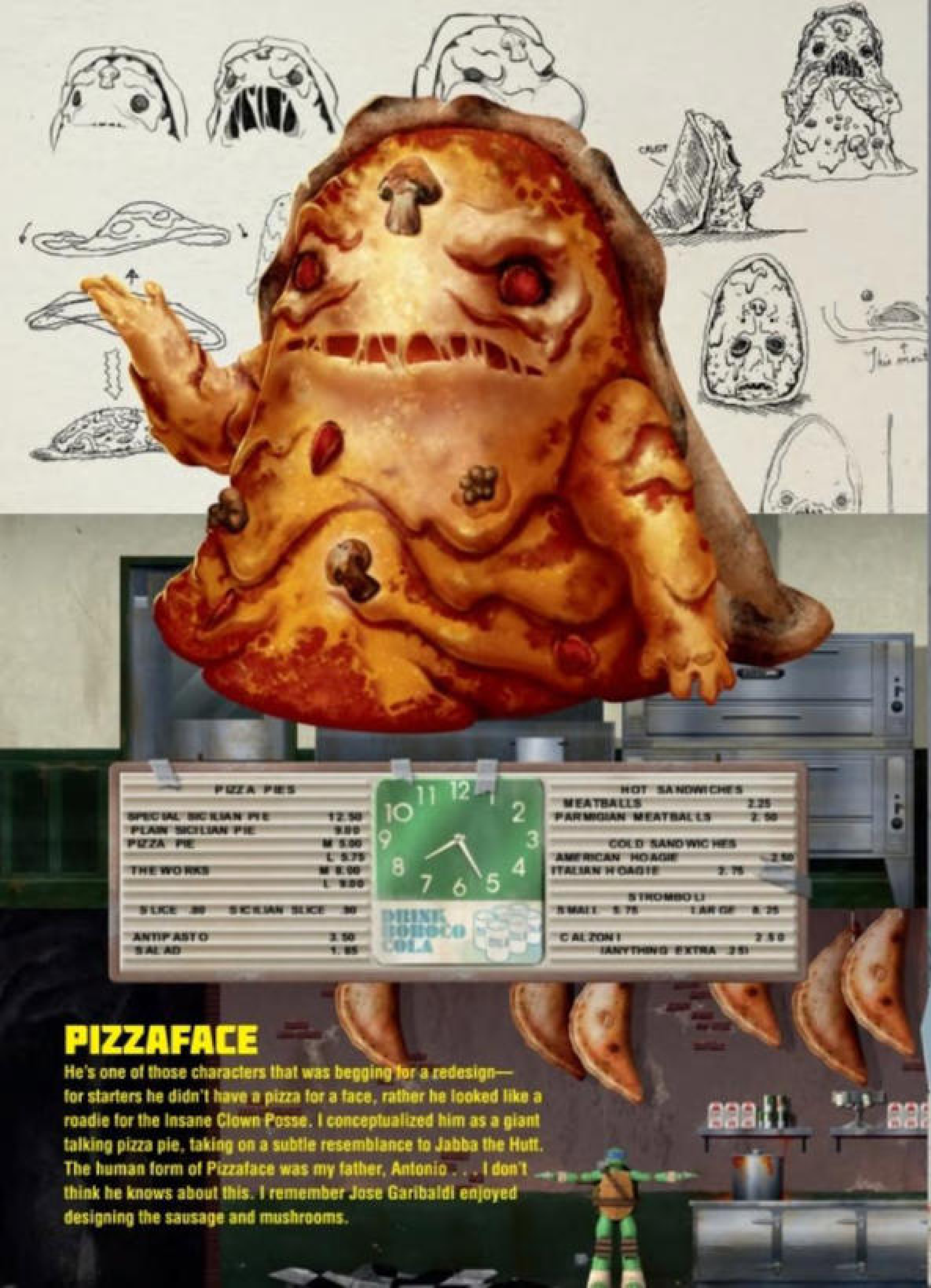


The "Parasitica Wasps" were an example of a "mutation" that simply makes something larger and reminiscent of atomic age sci-fi films like *Tarantula* and *Them!* The "Squirrelanoids" were an homage to the classic '80s *Turtle* episode "Case of the Killer Pizzas," in which alien eggs were confused for meatballs. The Squirrels were originally shiny and black but were changed to red so it would separate from Giger's *Alien*.



NEWTRALIZER

Inspired by *TMNT*, I created the "Newtralizer" as my own original character in the 6th grade. It came very simply: I loved Marvel's *Punisher* and I cared for fire-belly newts as pets. He's been redesigned over the years to be more reminiscent of art by Rob Liefeld. Somehow the '90s came back around and this amphibian is back in vogue! I was really happy I could share something I made so young with the world.

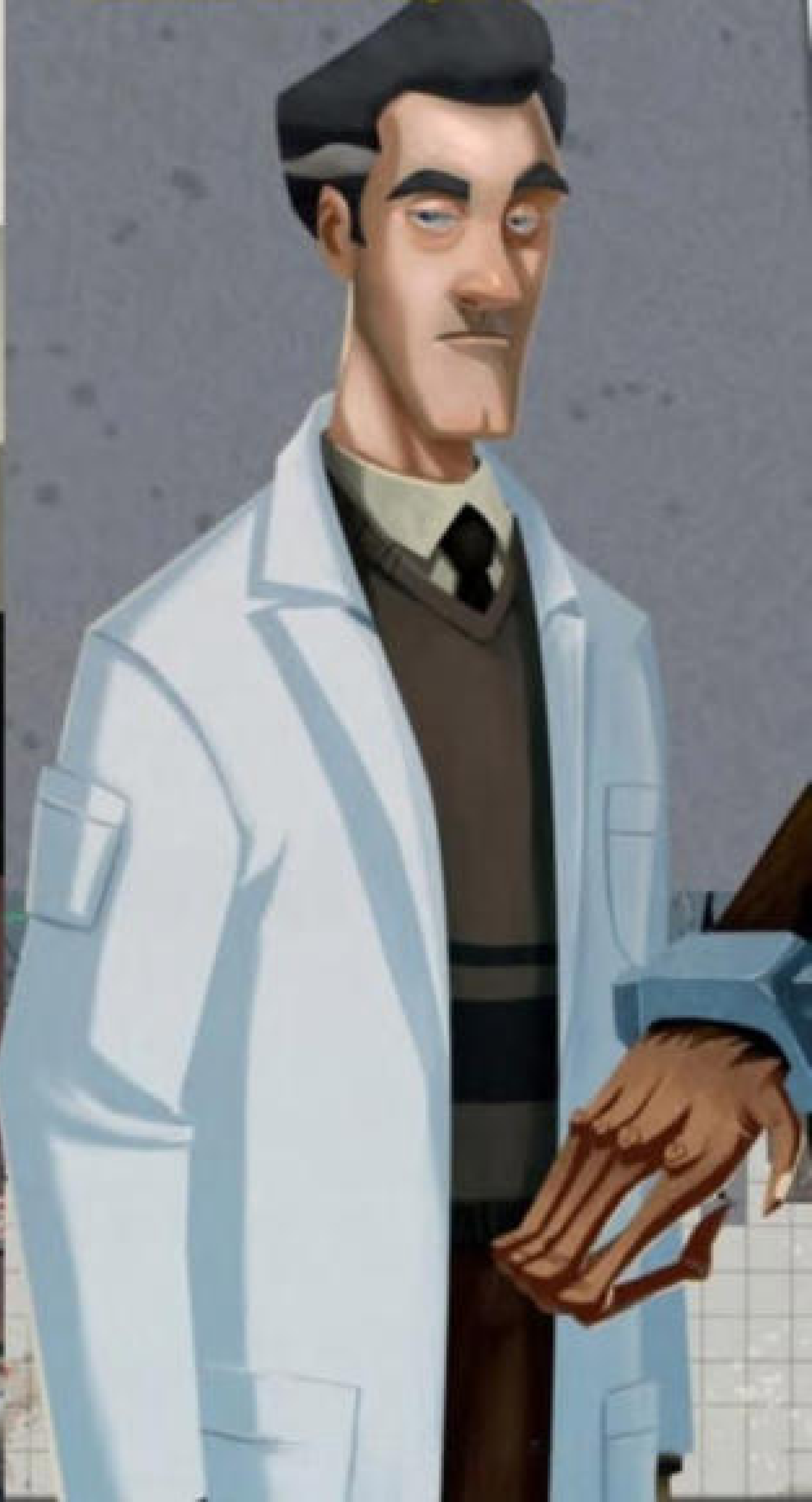

CRUST
PIZZA PIES
SPECIAL SICILIAN PIE 12.50
PLAIN SICILIAN PIE 9.00
PIZZA PIE M 5.00
L 5.75
THE WORKS M 8.00
L 9.00
SLICE .80 SICILIAN SLICE .90
ANTIPASTO 3.50
SALAD 1.85
HOT SANDWICHES
MEATBALLS 2.25
PARMIGIAN MEATBALLS 2.50
COLD SANDWICHES
AMERICAN HOAGIE 2.50
ITALIAN HOAGIE 2.75
STROMBOLI
SMALL 5.75 LARGE 8.25
CALZONI 2.50
(ANYTHING EXTRA .25)
DRINK BOBOCO COLA

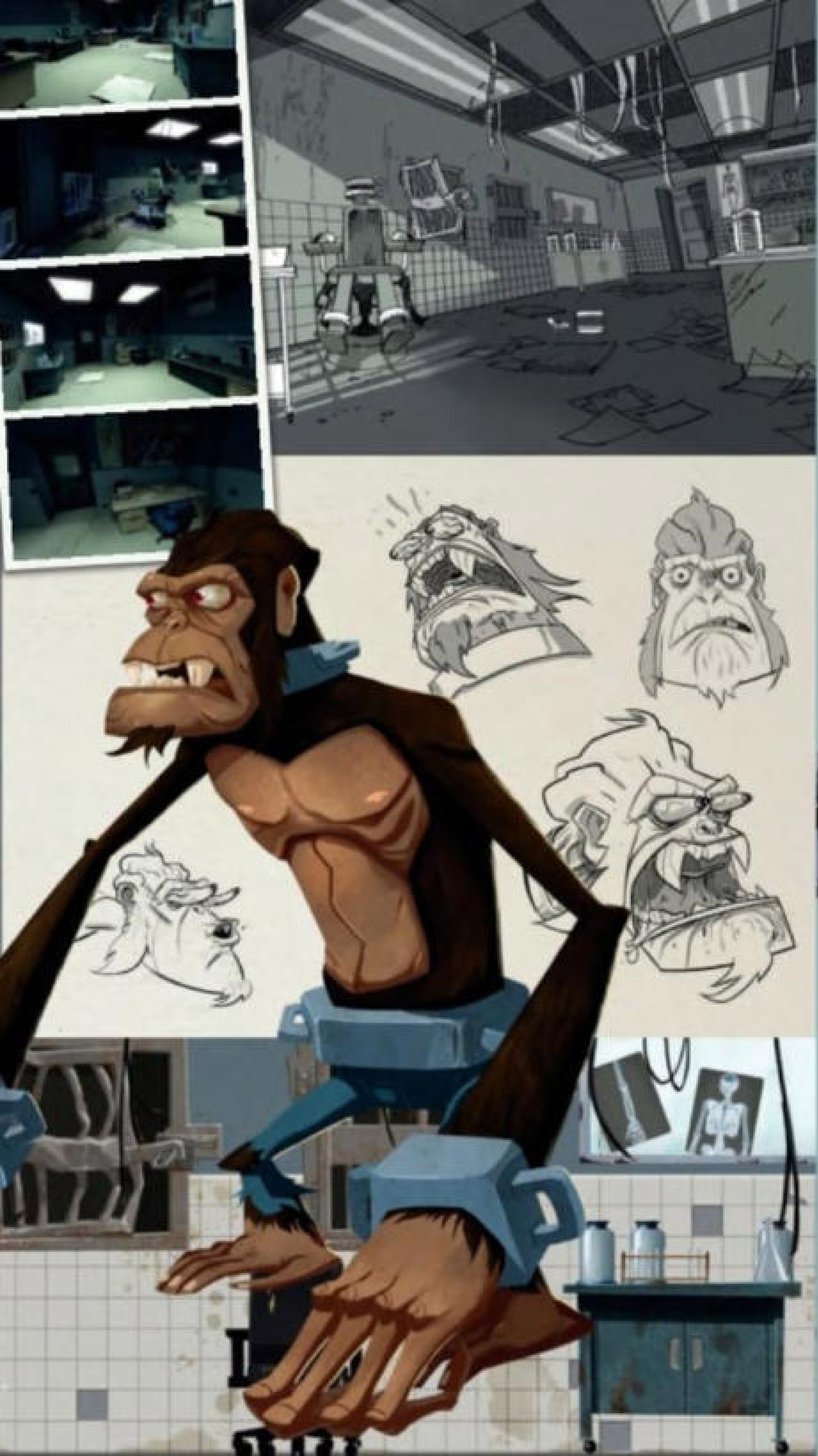
PIZZAFACE

He's one of those characters that was begging for a redesign—for starters he didn't have a pizza for a face, rather he looked like a roadie for the Insane Clown Posse. I conceptualized him as a giant talking pizza pie, taking on a subtle resemblance to Jabba the Hutt. The human form of Pizzaface was my father, Antonio . . . I don't think he knows about this. I remember Jose Garibaldi enjoyed designing the sausage and mushrooms.

ROCKWELL & DOCTOR FALCO

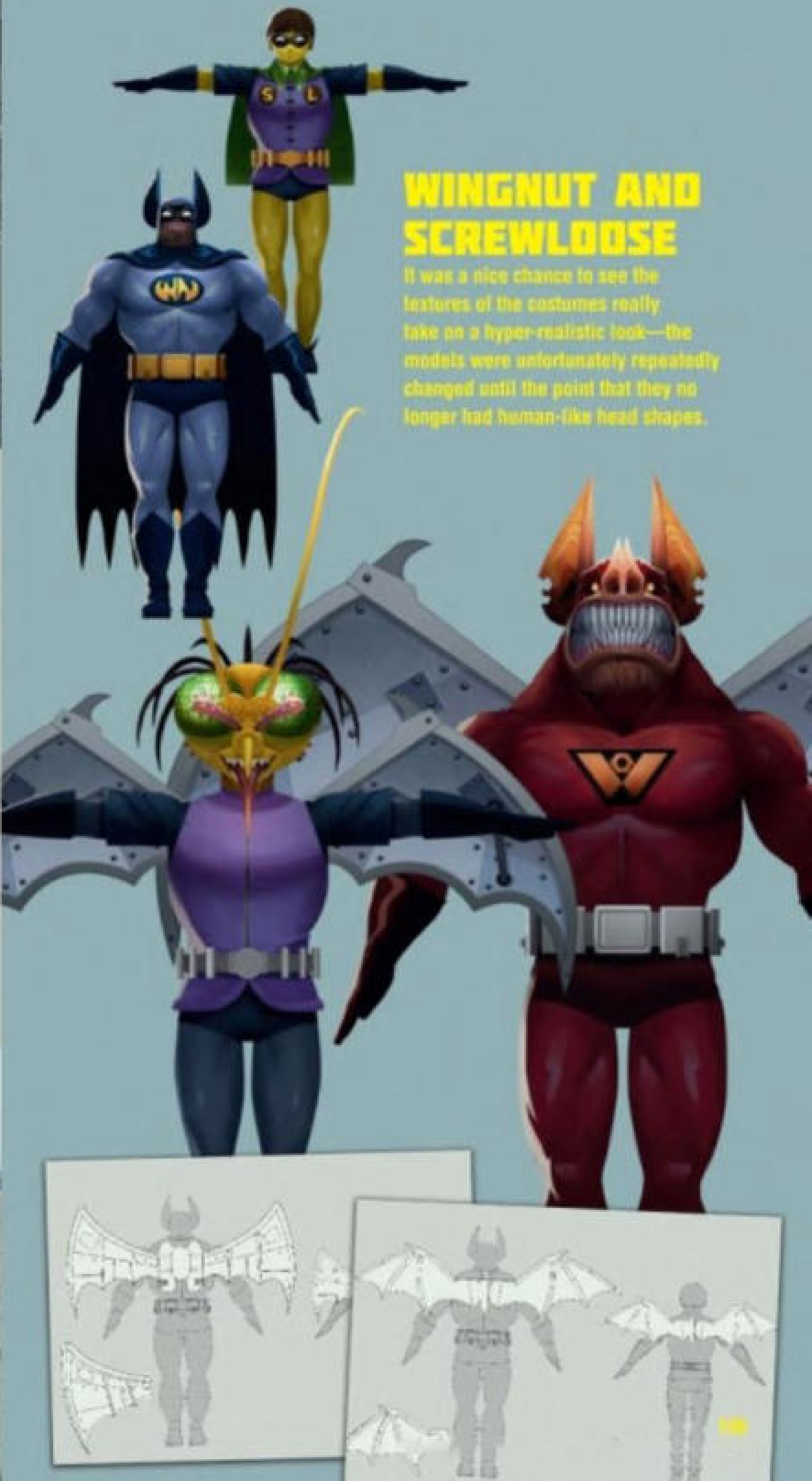
Monkey Rockwell was inspired by the Edgar Allan Poe story about a killer ape, entitled "Murders in the Rue Morgue." We wanted an episode that would give April and Donatello a chance to bond while solving an unlikely mystery. Rockwell was once a prominent scientist who was mutated into his monkey form by his envious partner Dr. Falco. Designed by Irineo, Rockwell's eyes protrude when agitated; this would oddly be one of the more heavily network noted moments throughout the series.

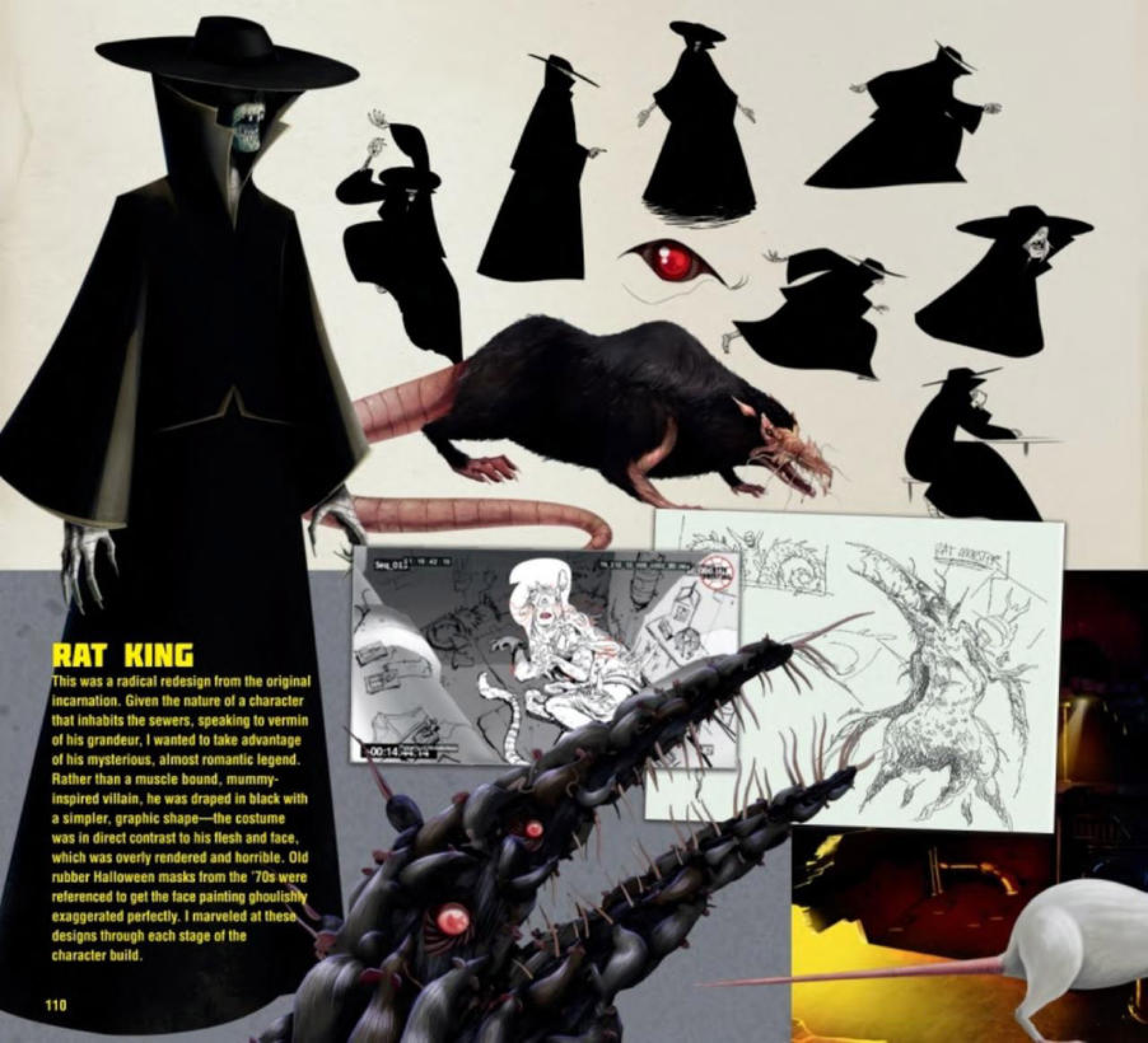




WINGNUT AND SCREWLOOSE

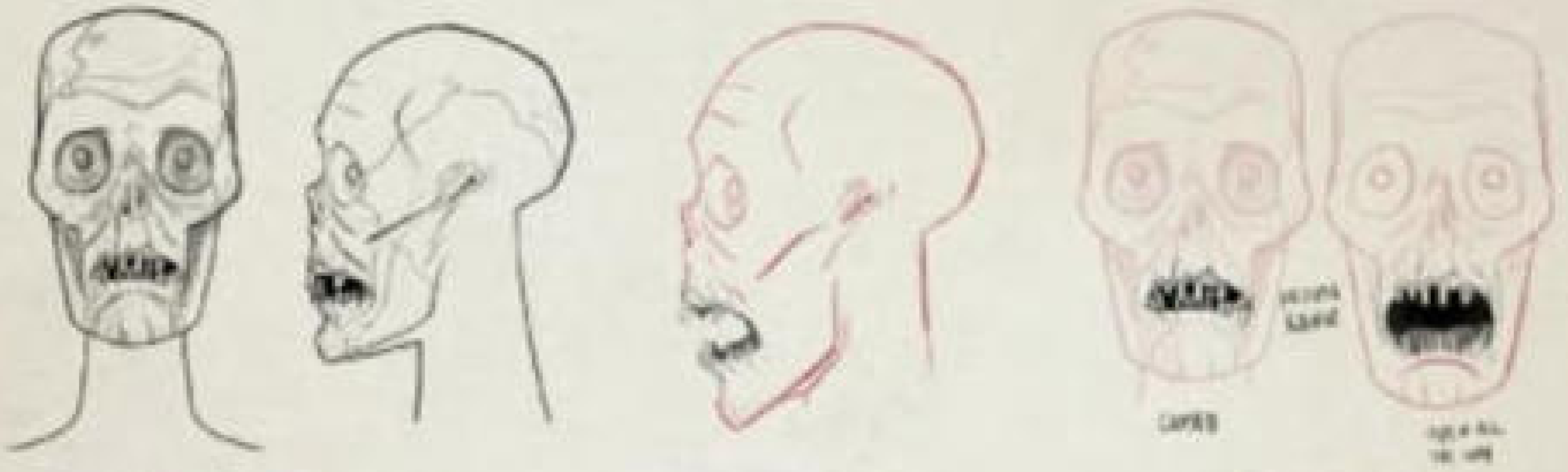
It was a nice chance to see the textures of the costumes really take on a hyper-realistic look—the models were unfortunately repeatedly changed until the point that they no longer had human-like head shapes.

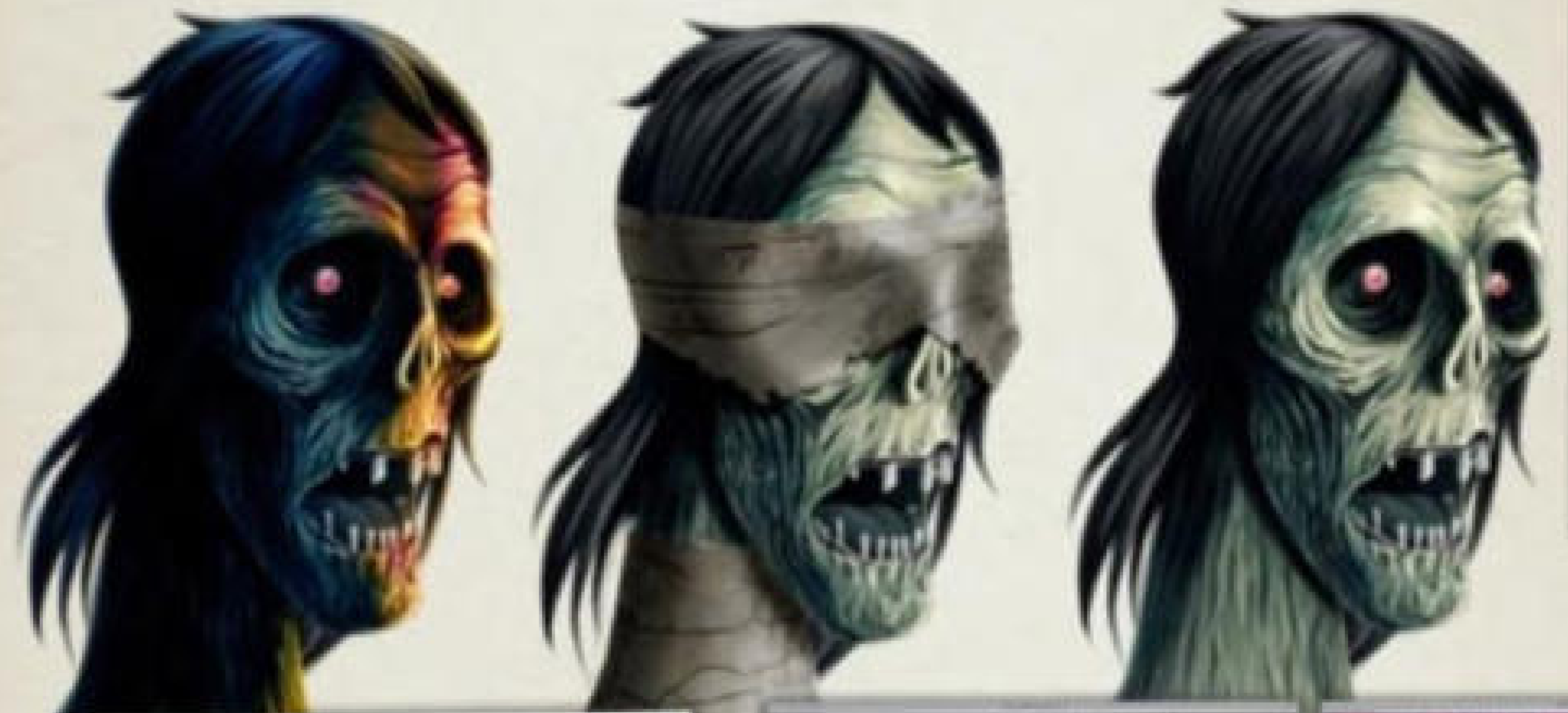


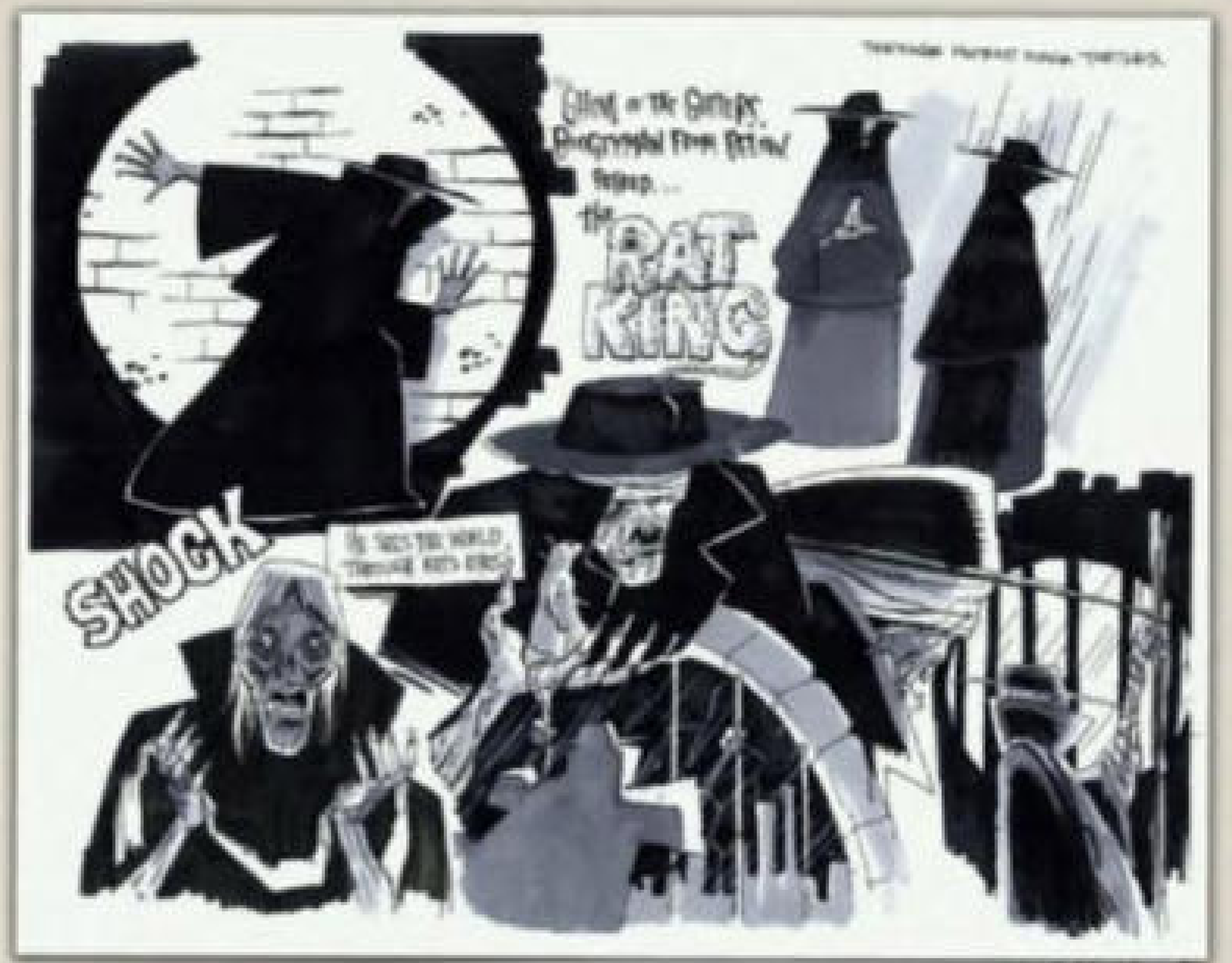


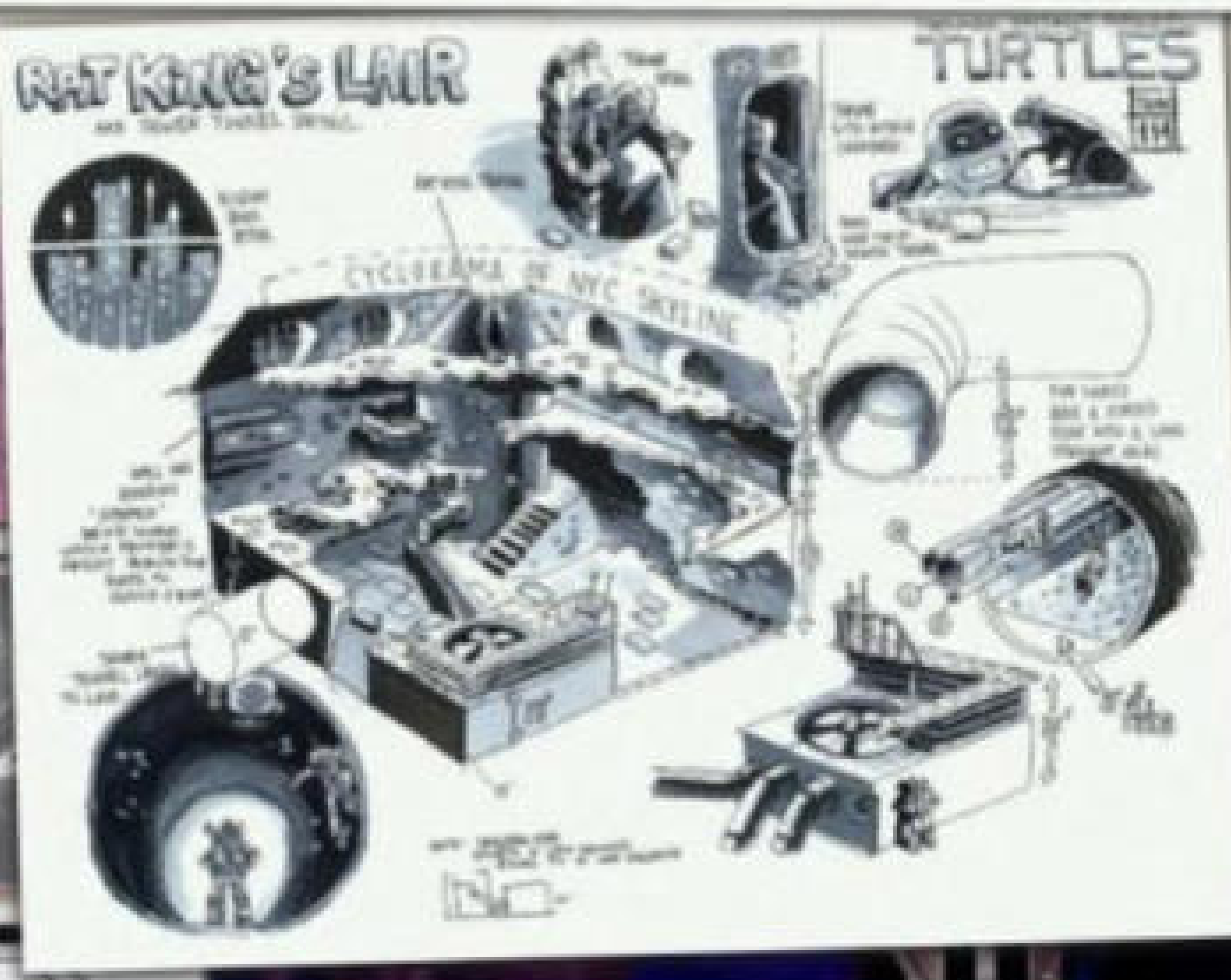
RAT KING

This was a radical redesign from the original incarnation. Given the nature of a character that inhabits the sewers, speaking to vermin of his grandeur, I wanted to take advantage of his mysterious, almost romantic legend. Rather than a muscle bound, mummy-inspired villain, he was draped in black with a simpler, graphic shape—the costume was in direct contrast to his flesh and face, which was overly rendered and horrible. Old rubber Halloween masks from the '70s were referenced to get the face painting ghoulishly exaggerated perfectly. I marveled at these designs through each stage of the character build.



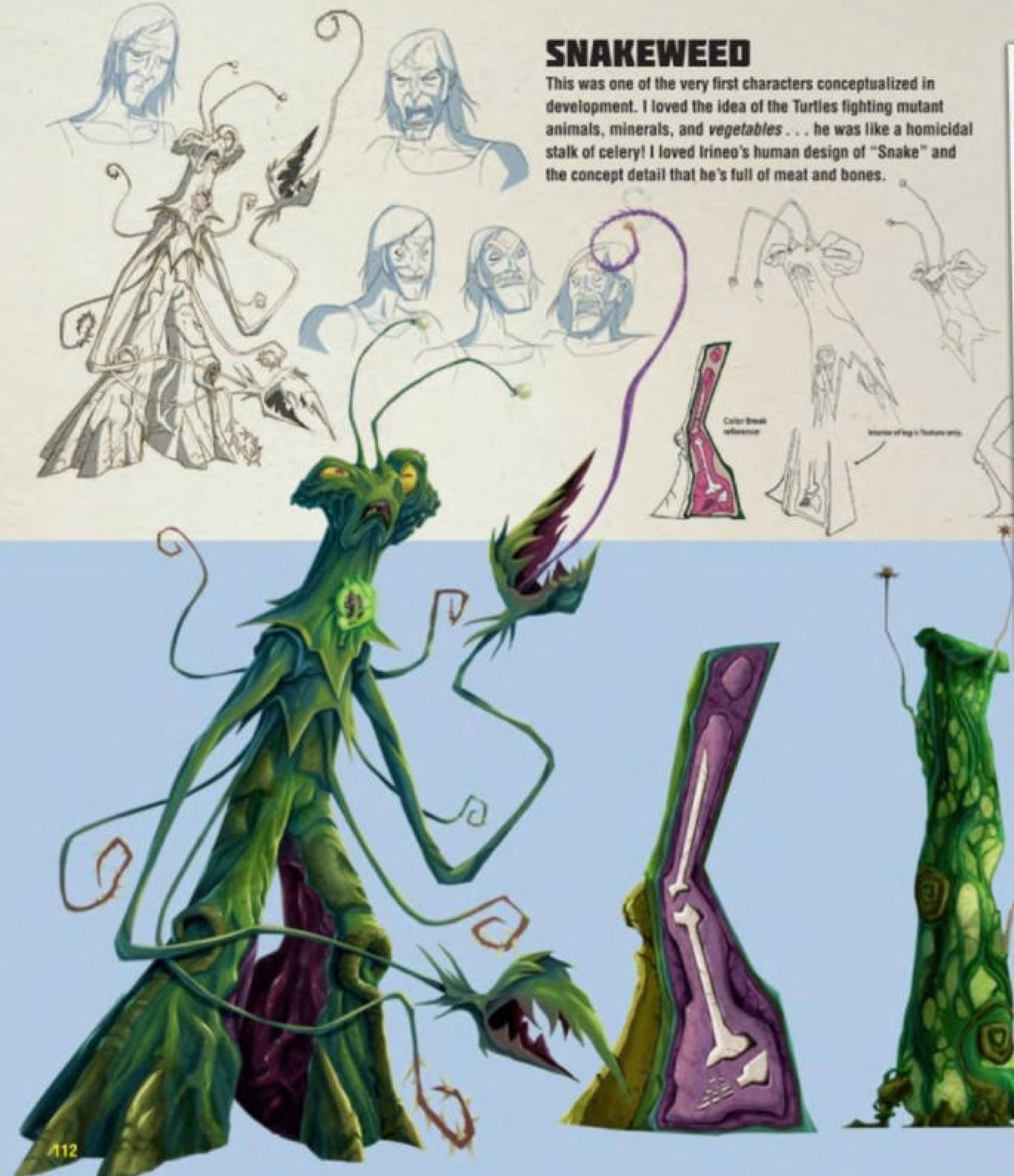


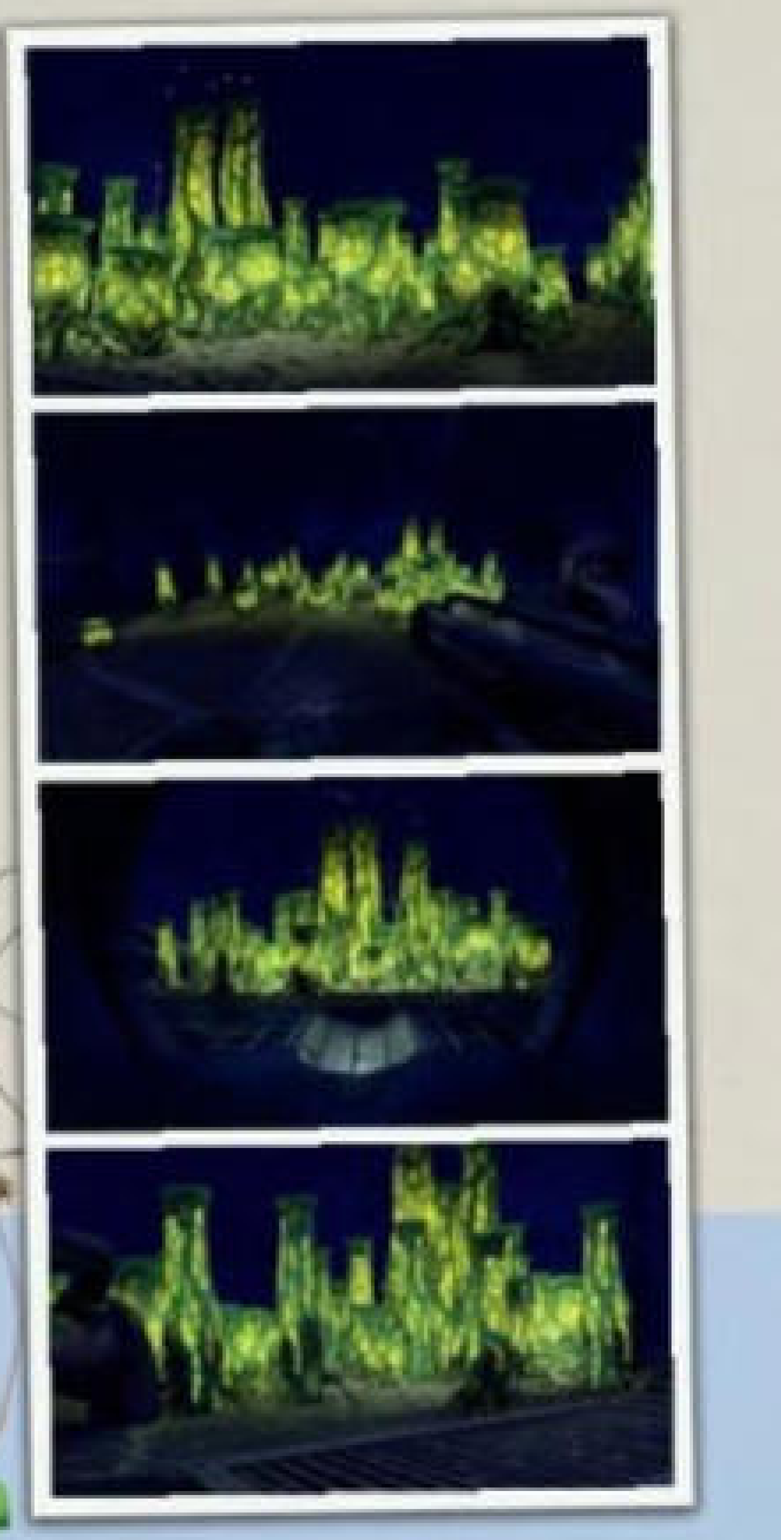

the RAT KING
SHOCK
HE SEES THE WORLD THROUGH RATS EYES

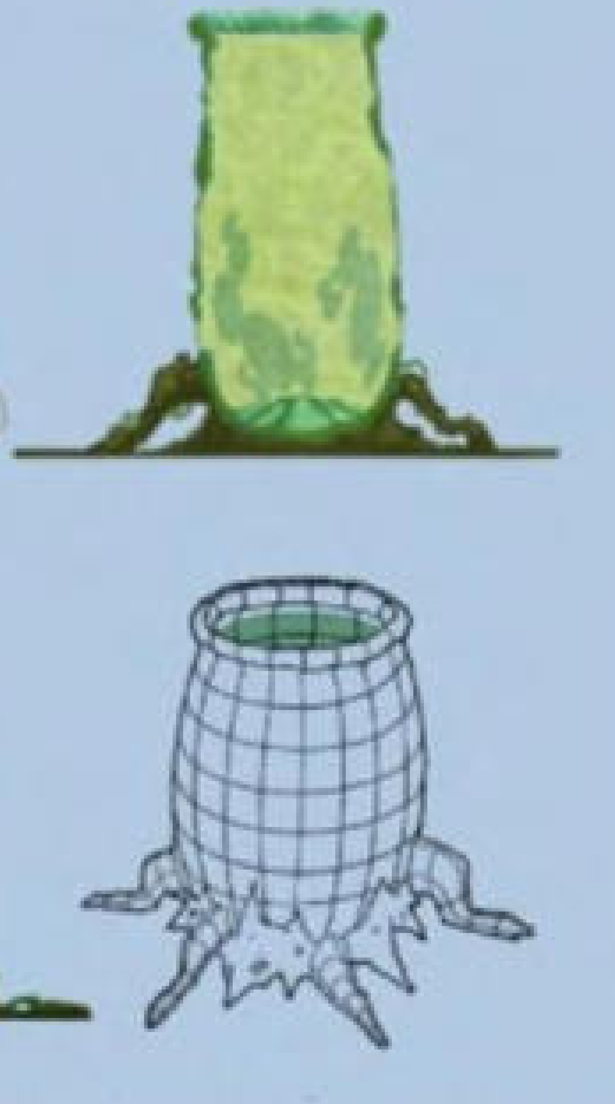

RAT KING'S LAIR
TURTLES
CYCLORAMA OF NYC SKYLINE

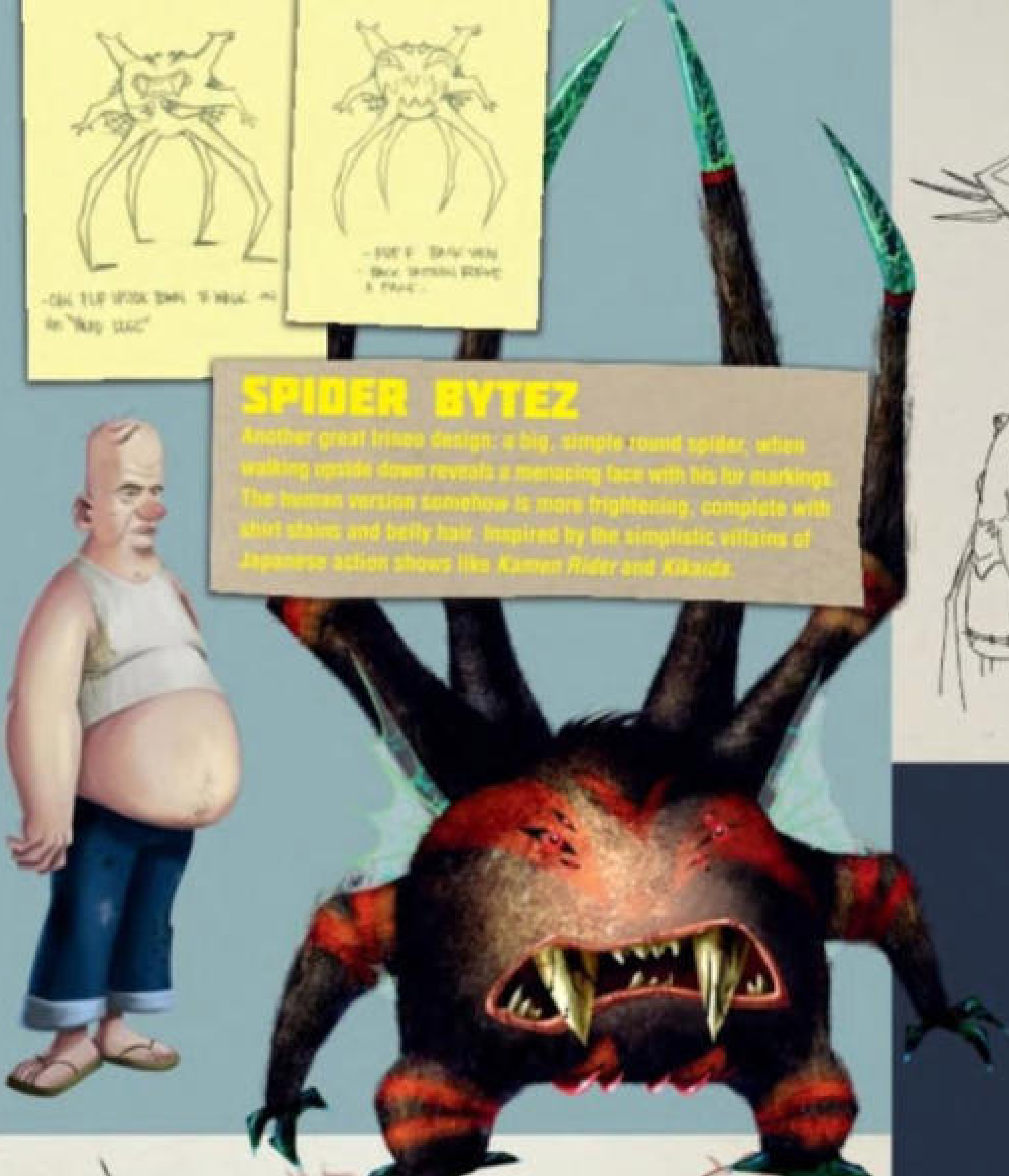
SNAKEWEED

This was one of the very first characters conceptualized in development. I loved the idea of the Turtles fighting mutant animals, minerals, and *vegetables* . . . he was like a homicidal stalk of celery! I loved Irineo's human design of "Snake" and the concept detail that he's full of meat and bones.



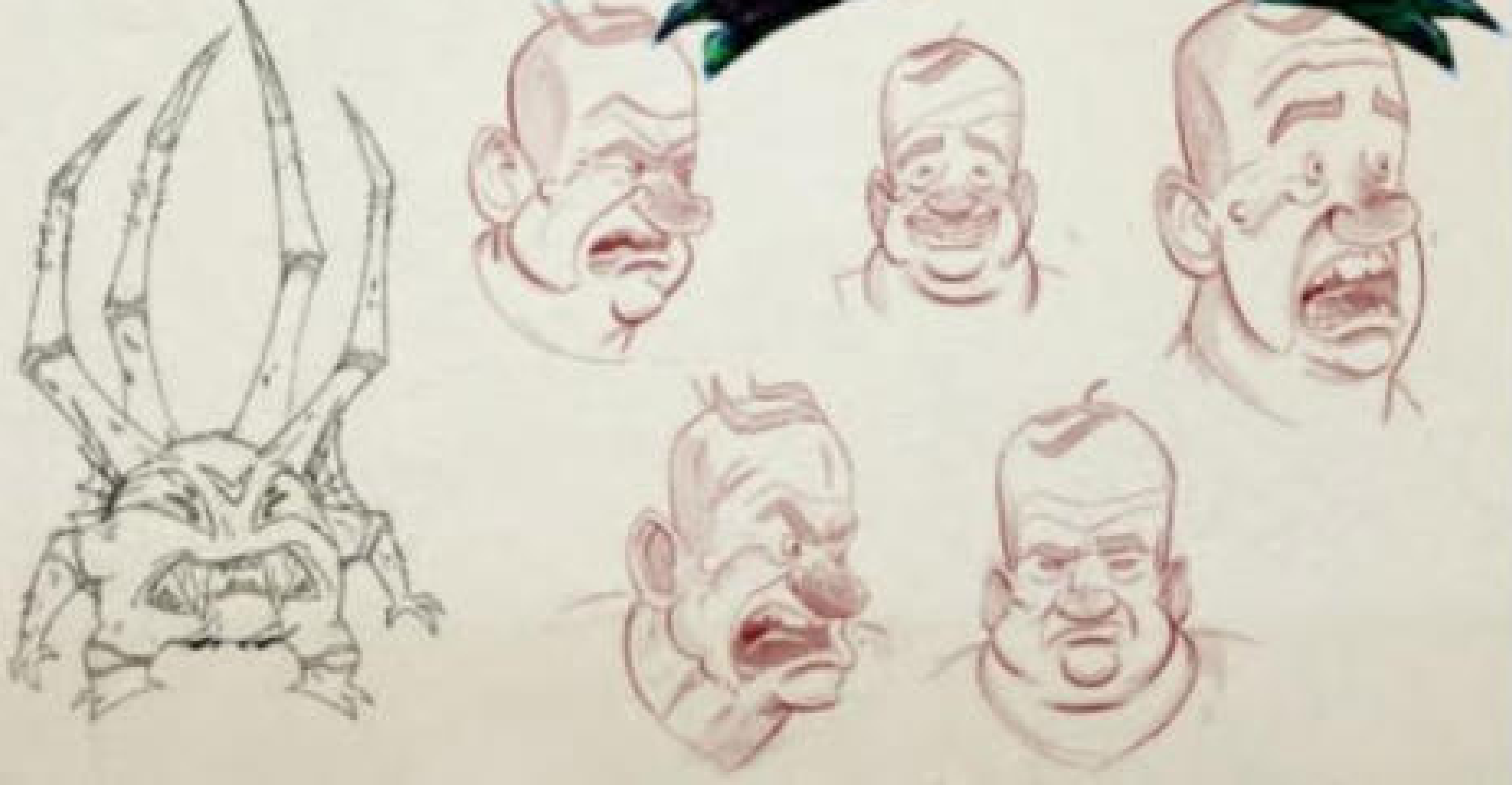


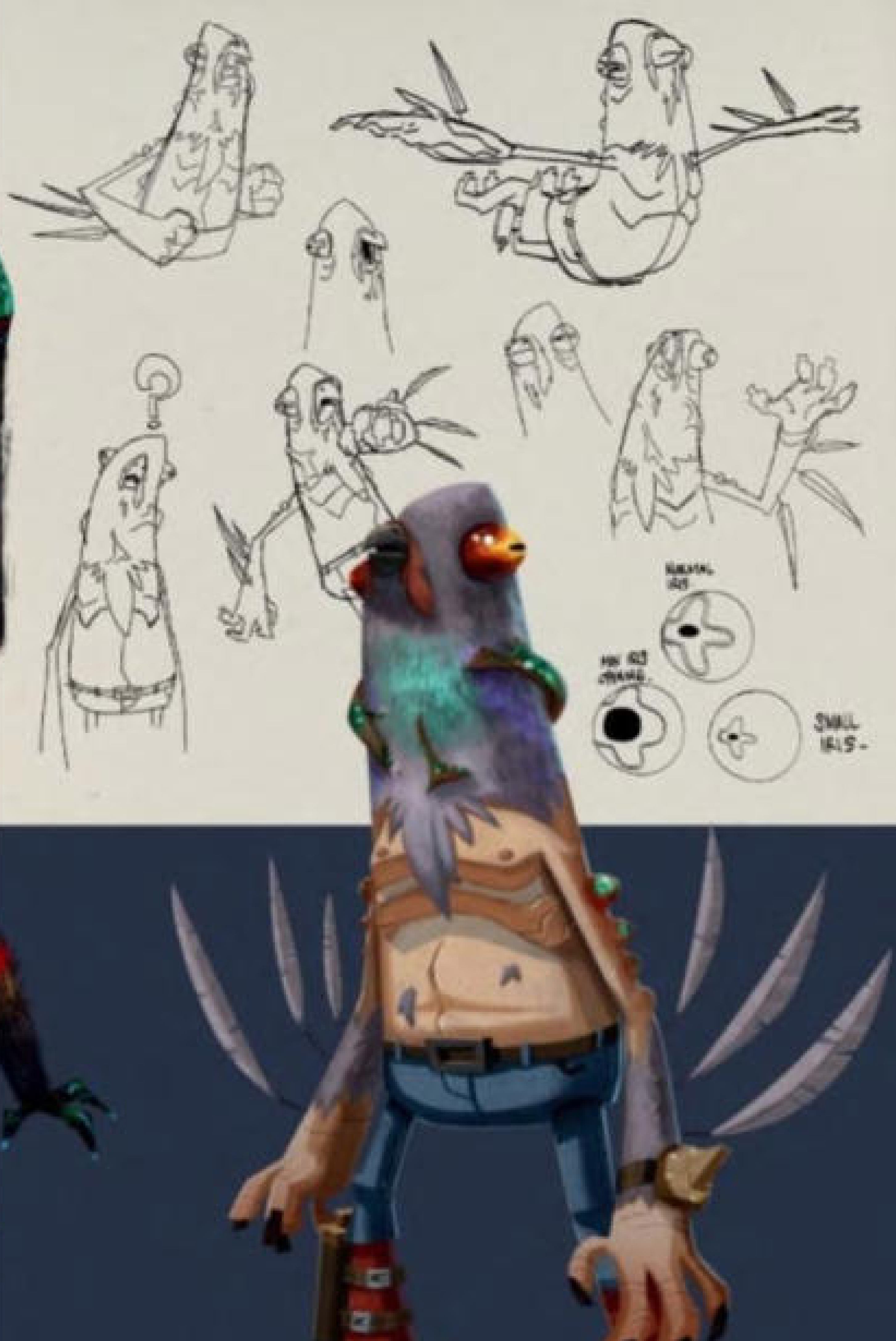




SPIDER BYTEZ

Another great Irineo design: a big, simple round spider, when walking upside down reveals a menacing face with his fur markings. The human version somehow is more frightening, complete with shirt stains and belly hair. Inspired by the simplistic villains of Japanese action shows like *Kamen Rider* and *Kikaida*.





PIGEON PETE

A pigeon mutated into a man, this design by Irineo was a flip of my original concept of a man mutated into a pigeon. I always thought it would be funny to see a shirtless guy in blue jeans with small, useless fried-chicken-looking wings jutting from his shoulder blades. Irineo's take of a giant, theatrical pigeon head and giant glowing pustules wins! I'd hoped to one day see "Pigeon Pete" team up with my "Pete Pigeon."

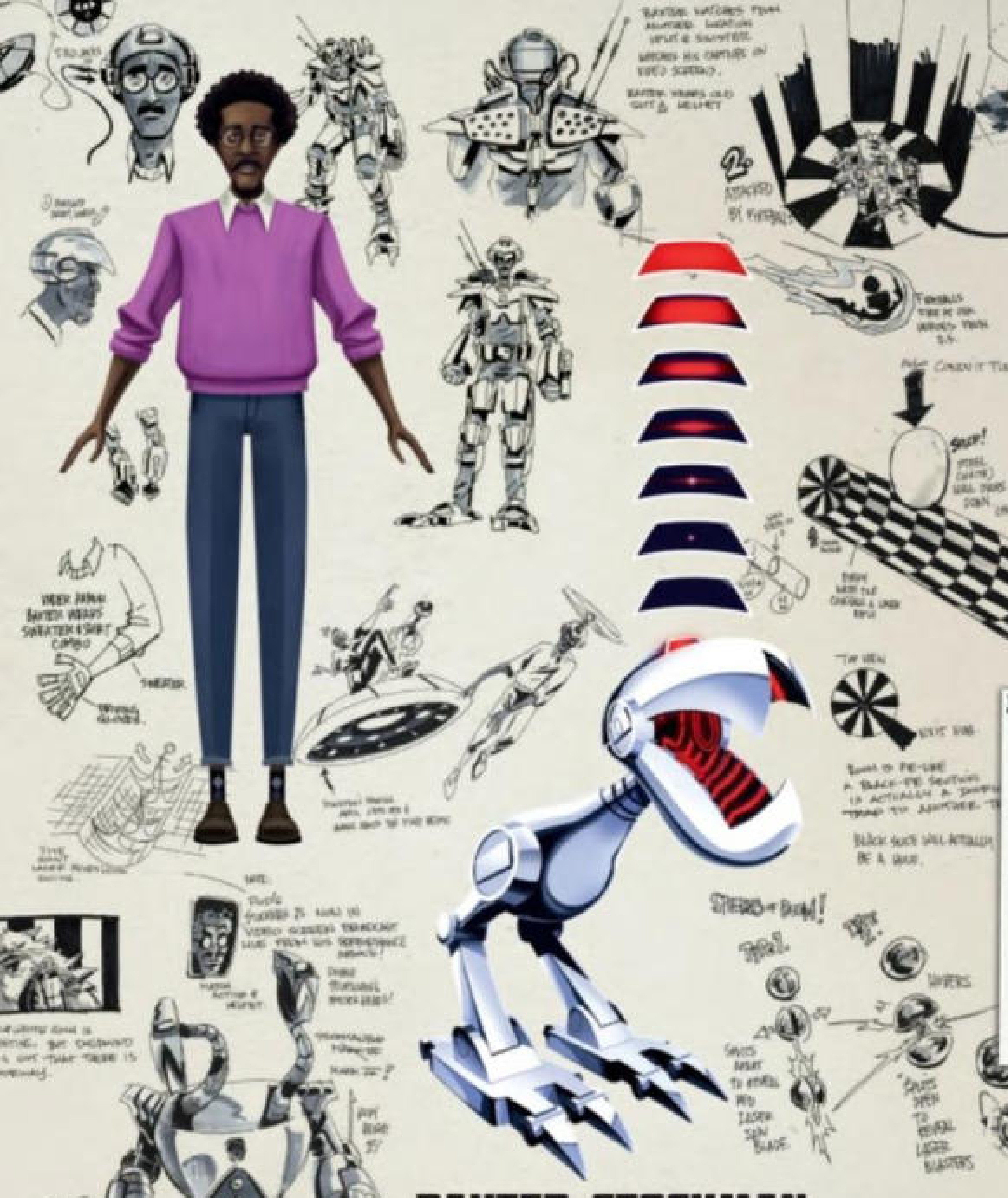
MAYH
DCOMPOSE

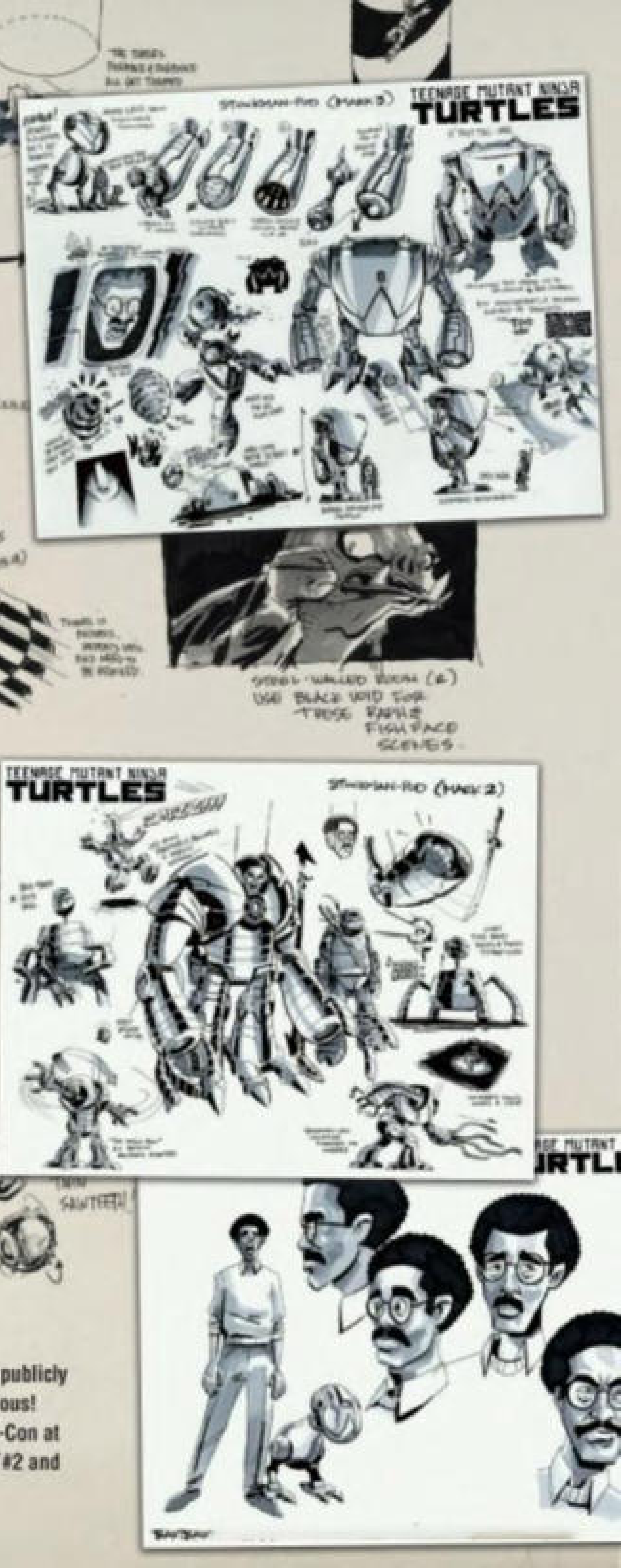
DIFFERENT STROKES

Sometimes the best stories are the ones that don't showcase a clear threat—good vs. evil, save the world, or the monster of the week—but rather they would tell a story about a character who just hasn't quite found their place. Be a friend, foe, foil, or a freak, the world of *TMNT* is special because of the range of characters the Turtles themselves attract. They are somewhat monster magnets themselves. The characters that fill out the world were all shapes and sizes, from different walks and other worlds.

The team of character designers and modelers on *TMNT* were so incredibly talented; when we designed Casey Jones, it was at the point in production where there was a palpable creative takeover of the technical limitations of the previously standard CG television design. Everyone involved decided to do what was right for the creative aspects and disregard how complex it all was becoming. In the beginning I was tasked to make a *TMNT* action show, but the technical limitations of CG productions were not detailed enough to translate the comic book reality I felt the show needed. It was really a matter of available technology and money. With Casey though, it all started making sense—his fully realized teeth were no longer designed like a simple mouth guard. His face was a delicate balance of cartoon and real, rubbery yet structured. Jose Garibaldi added just the right balance, like a young Jack Davis, while the textures were layered to perfection by Nadia Verbenova. At that point, I think we realized how lucky we were to be able to make these characters so unorthodox for a kid's television show at a daily level.

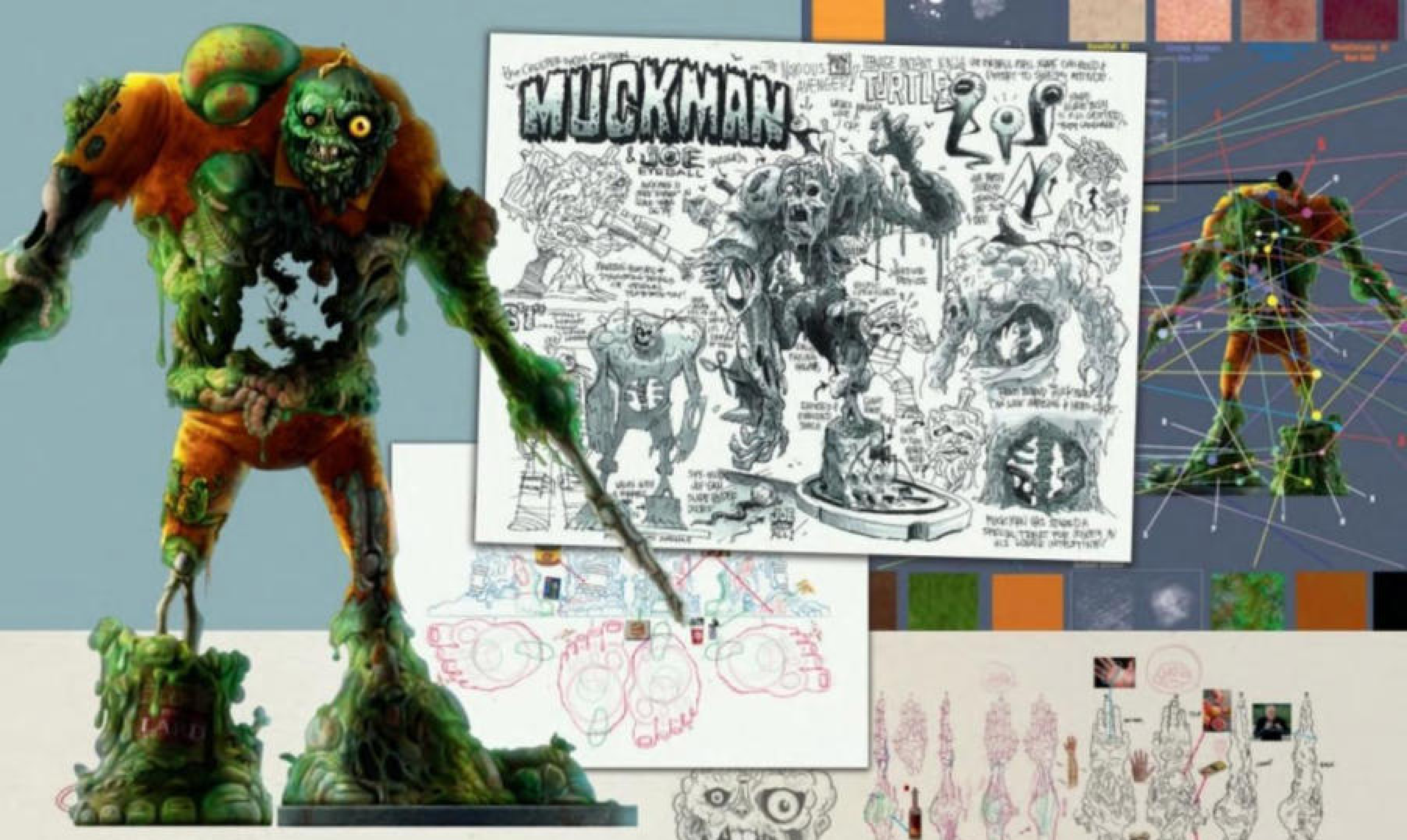
After Casey, the human or nonmonstrous characters started to become much more rewarding to bring to life. It only made mutating them sometimes even more enjoyable!


BAXTER WATCHES FROM ANOTHER LOCATION UPLIT & SWEATER
WATCHES HIS CAPTURE ON VIDEO SCREENS.
BAXTER WEARS OLD SUIT & HELMET
ATTACKED BY FIREBALL
UNDER ARMOR BAXTER WEARS SWEATER & SHIRT COMBO
SWEATER
BLACK SIDE WALL ACTUALLY BE A DOOR.
STEERS-BOOM!
SAWTEETH!
OPENS TO REVEAL LASER BLASTERS


TEENAGE MUTANT NINJA TURTLES
STOCKMAN-POD (MARK 3)
STEEL-WALLED ROOM (2)
USE BLACK VOID FOR THESE RAPHIE FISH FACE SCENES.
TEENAGE MUTANT NINJA TURTLES
STOCKMAN-POD (MARK 2)
TEENAGE MUTANT NINJA TURTLES

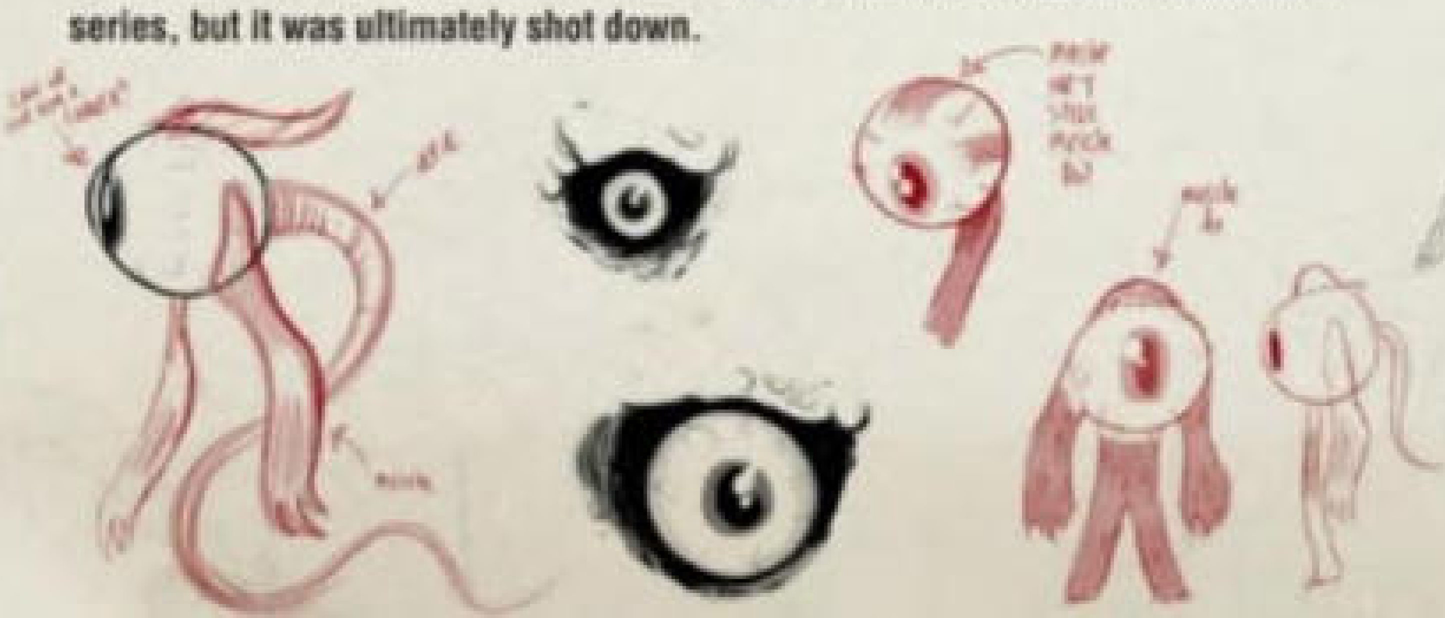
BAXTER STOCKMAN

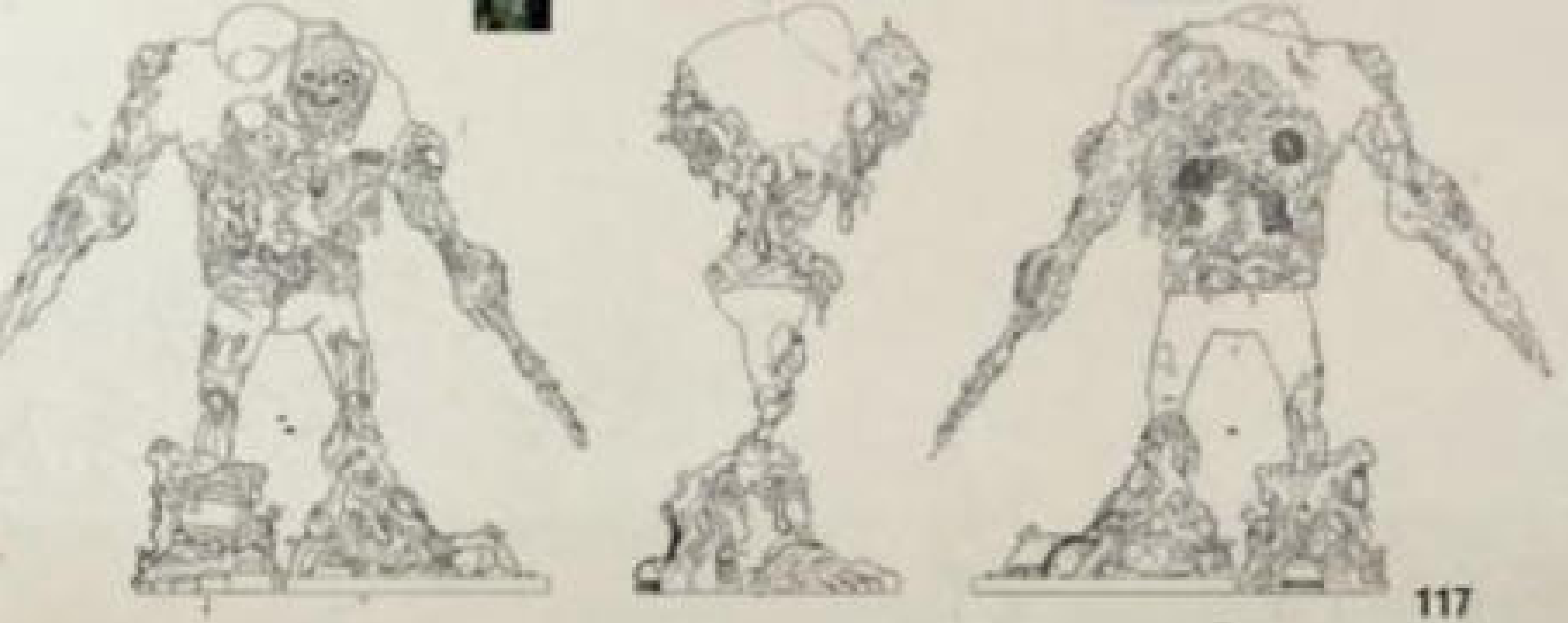
The first villain to be designed for the series, as he was the star of the never publicly seen 2D version made by my development team. It was full color and glorious! I remember drawing these concepts on a train back from San Diego Comic-Con at 6 a.m. in the rain. I always loved his appearance in Mirage Studios' *TMNT* #2 and went almost exactly with that direction. And that '80s puffy sweater!



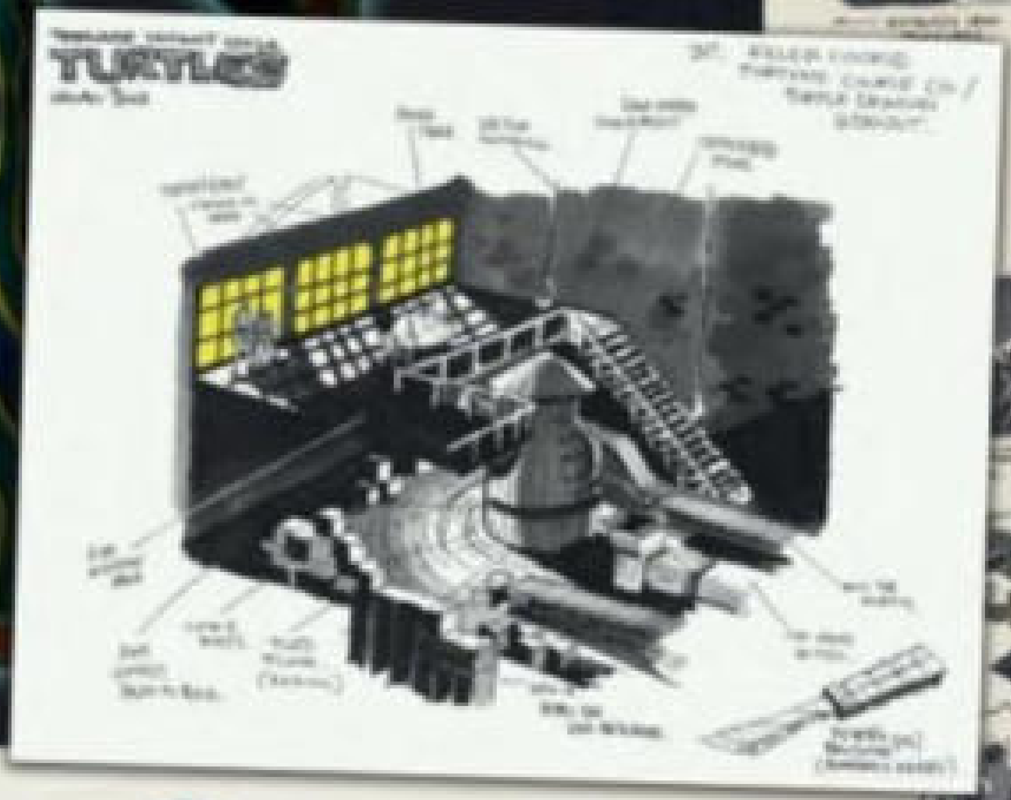
MUCKMAN

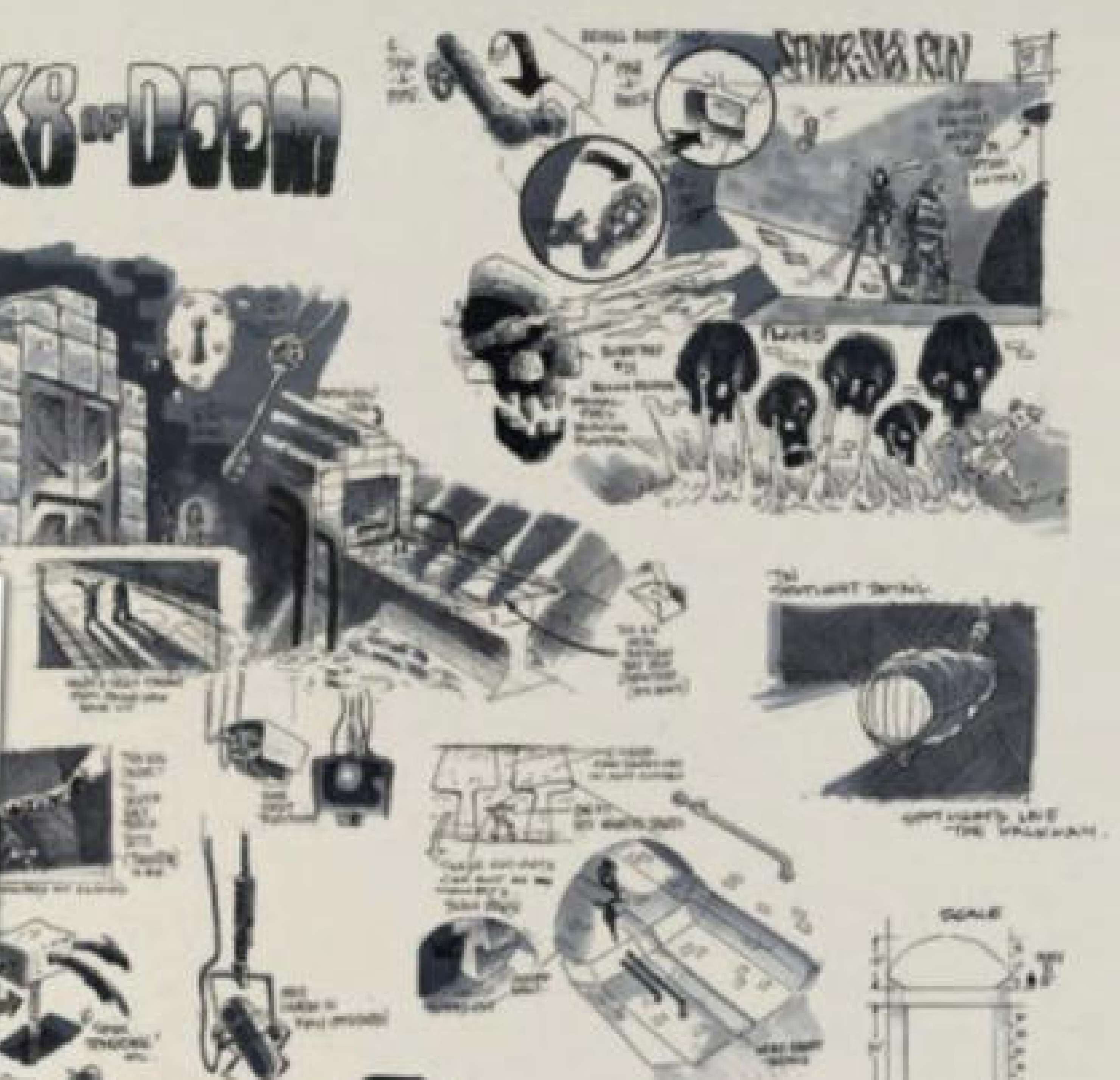
I remember David, our character rigger, putting in hundreds of hours of work so that the body sludge would have all the proper overlapping animations. The sheer concept of Joe Eyeball, a fully rigged character that would live in another character's head, was boggling. So much of this character's appeal was that he was reminiscent of *The Toxic Avenger*, my favorite "bad" movie. I actually tried to put him in the series, but it was ultimately shot down.

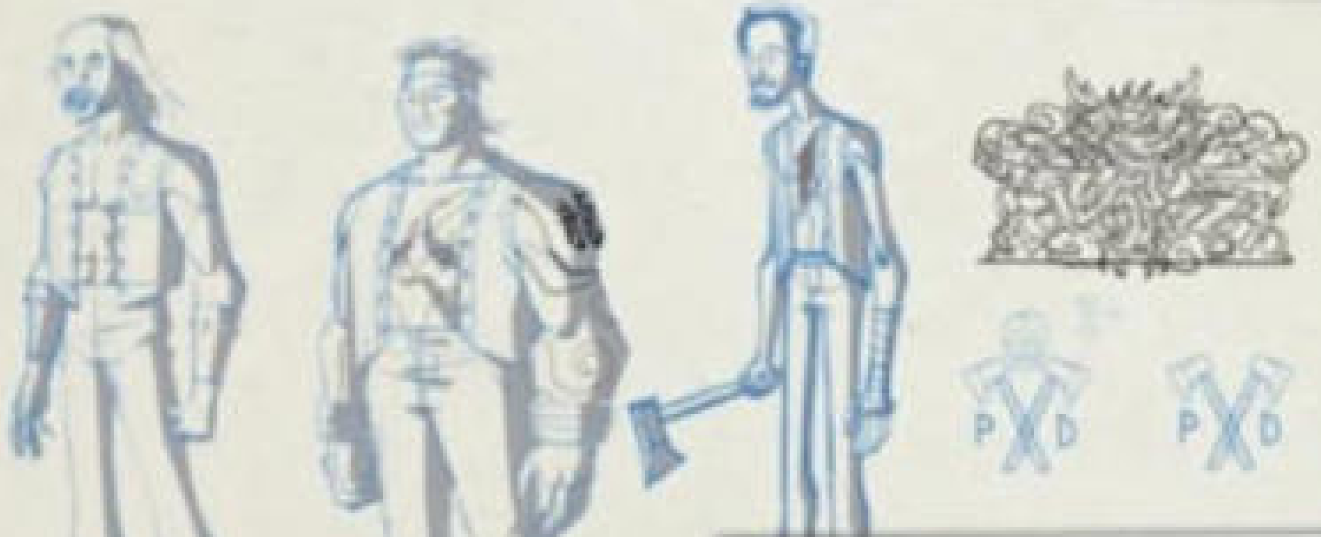




metal_02
plastic tomatoshell
plastic_05
bone 02
hue shift
fabricsilk 01

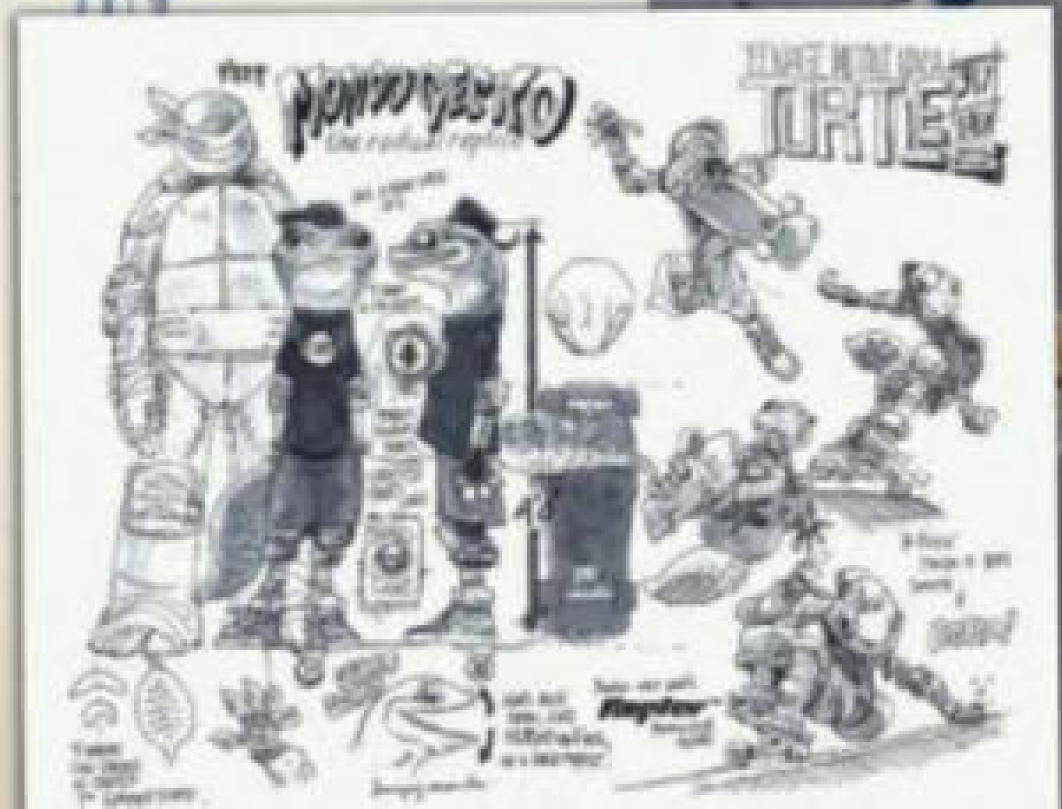



SK8 of DOOM
SEWER-SK8 RUN
SCALE



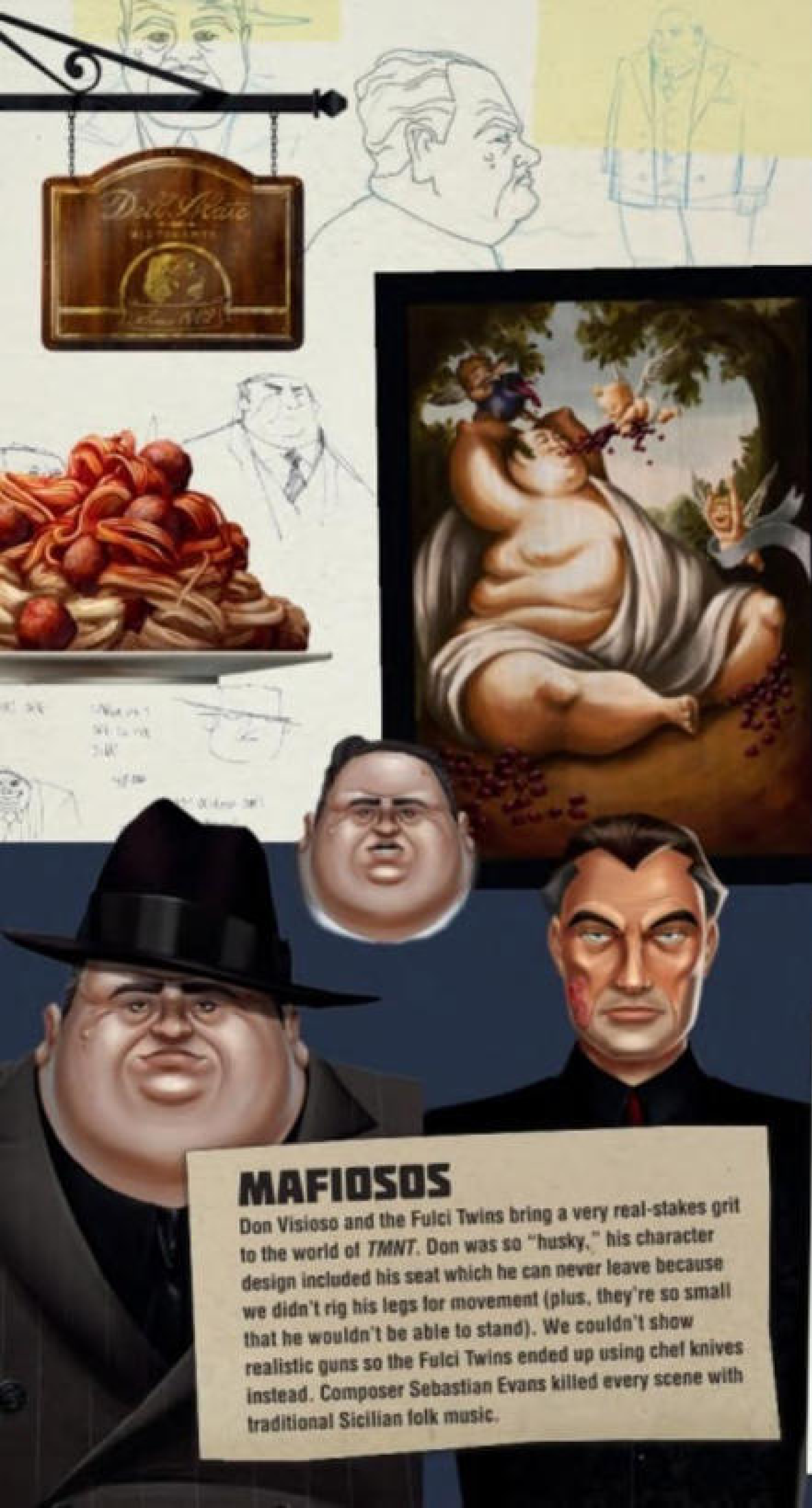
PURPLE DRAGONS

A realistically odd looking bunch of guys with deadly weapons are sometimes all you need. These staples of Mirage Studios' *TMNT* #1 were a must include for the series. We couldn't help but make an unofficial John Carpenter sequel, *Turtle Trouble in Chinatown*.


MONDO GECKO
the radical reptile
TURTLES

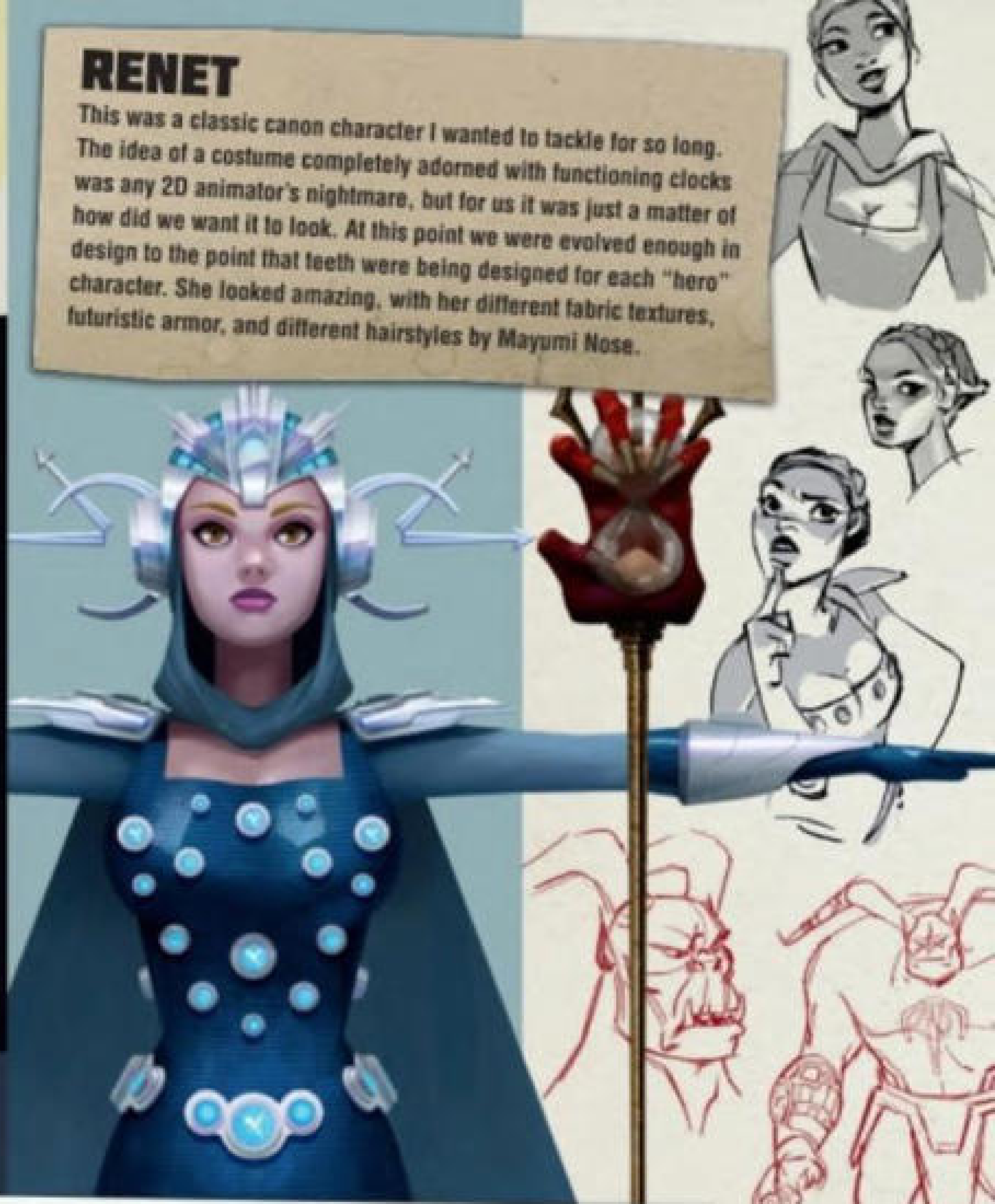
MONDO GECKO

Part Steve Caballero, part Stacey Peralta, all reptile. Any reason to revisit my *Bones Brigade* VHS collection for inspiration is welcome. I drew inspiration from legend skate run, the "Wallows" for the "SKATEofDOOM!" This is a perfectly painted character by Nadia, who owns a gecko herself!



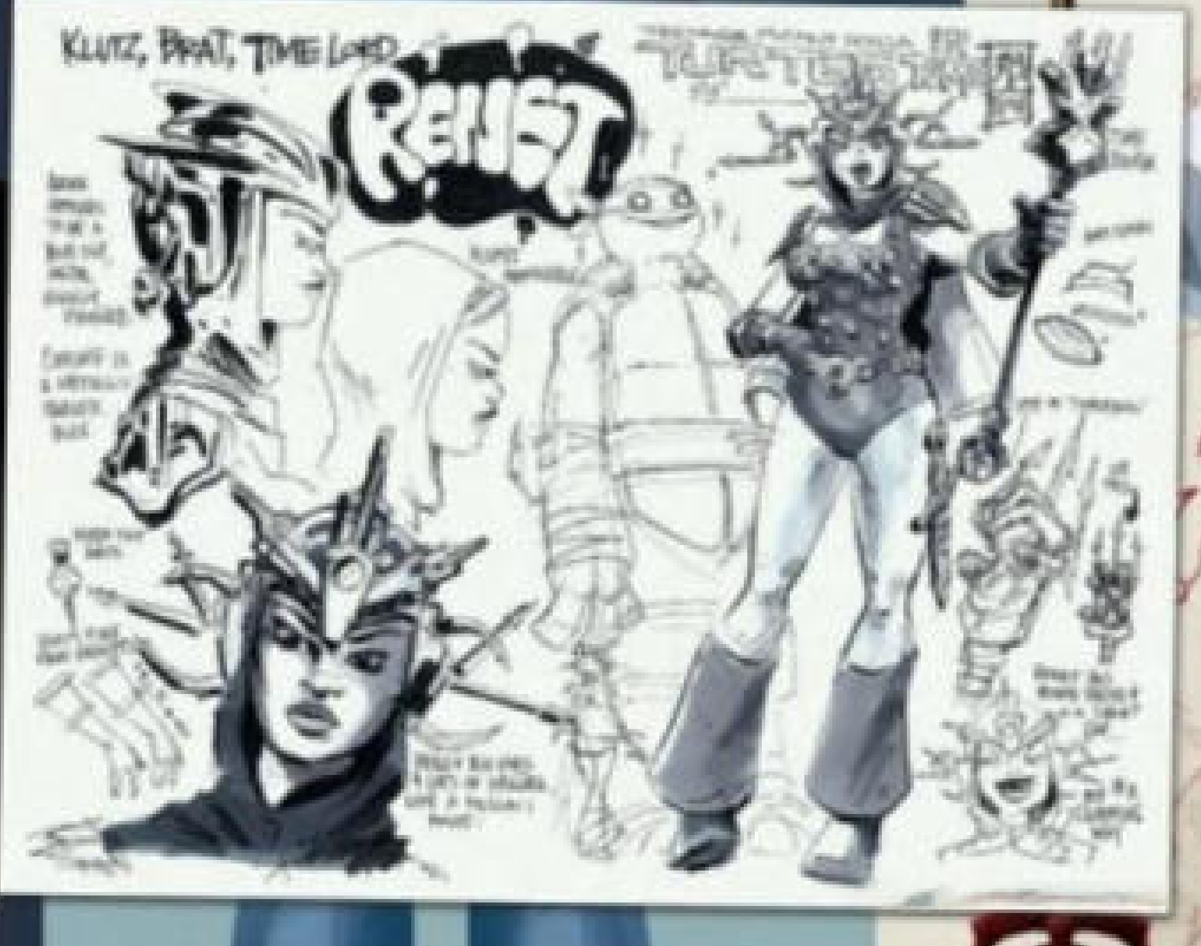
MAFIOSOS

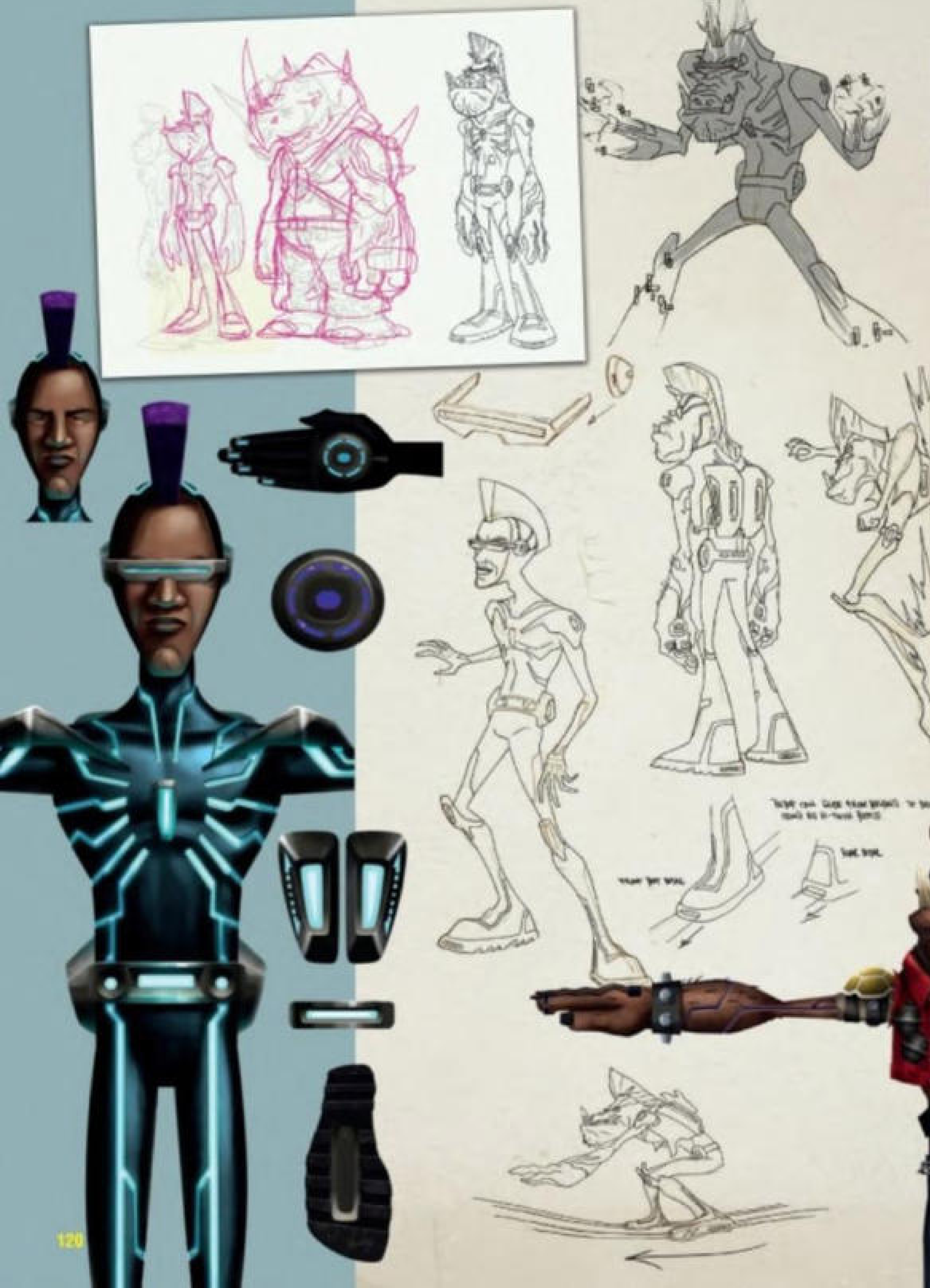
Don Visioso and the Fulci Twins bring a very real-stakes grit to the world of *TMNT*. Don was so "husky," his character design included his seat which he can never leave because we didn't rig his legs for movement (plus, they're so small that he wouldn't be able to stand). We couldn't show realistic guns so the Fulci Twins ended up using chef knives instead. Composer Sebastian Evans killed every scene with traditional Sicilian folk music.



RENET

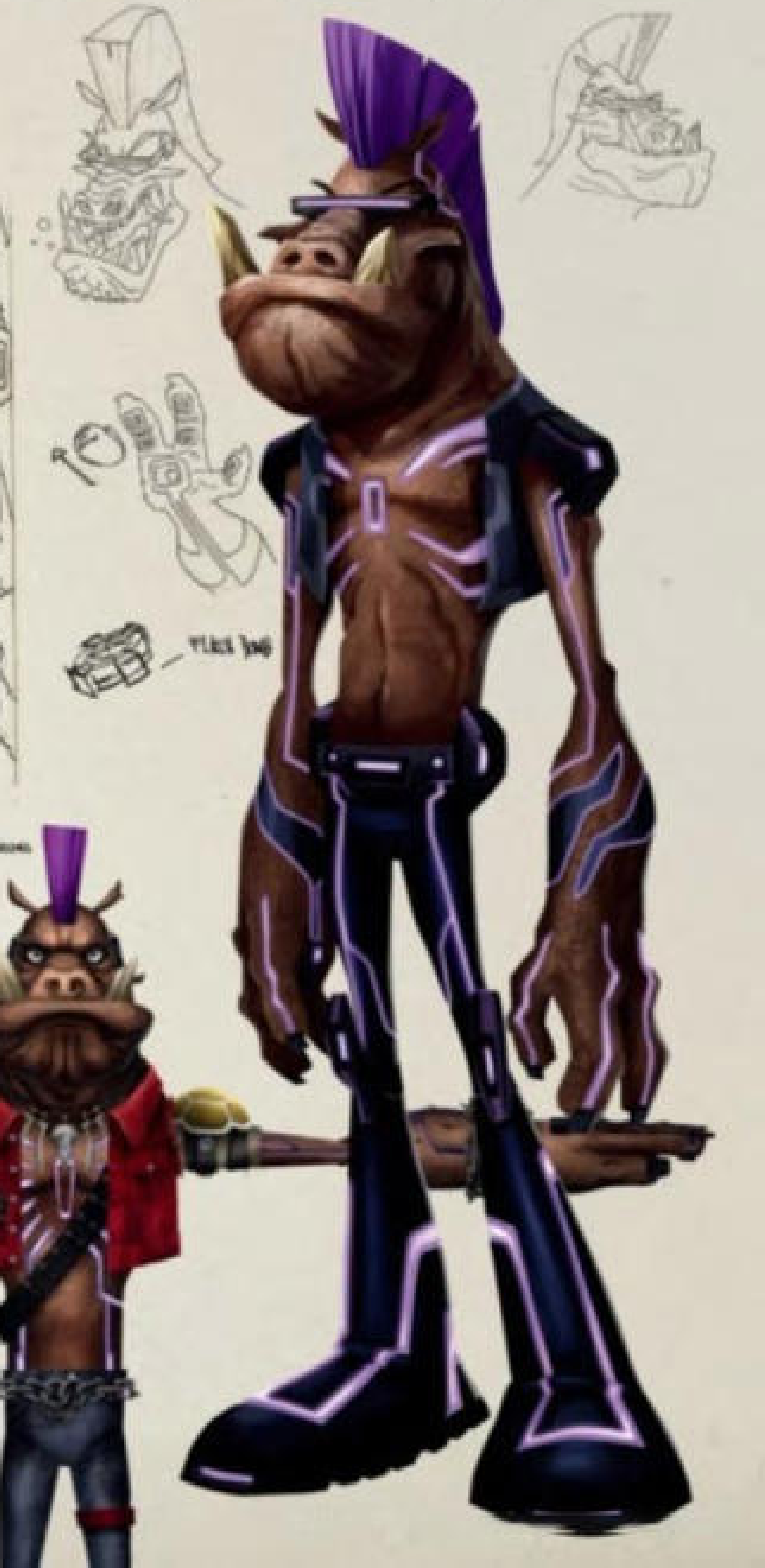
This was a classic canon character I wanted to tackle for so long. The idea of a costume completely adorned with functioning clocks was any 2D animator's nightmare, but for us it was just a matter of how did we want it to look. At this point we were evolved enough in design to the point that teeth were being designed for each "hero" character. She looked amazing, with her different fabric textures, futuristic armor, and different hairstyles by Mayumi Nose.

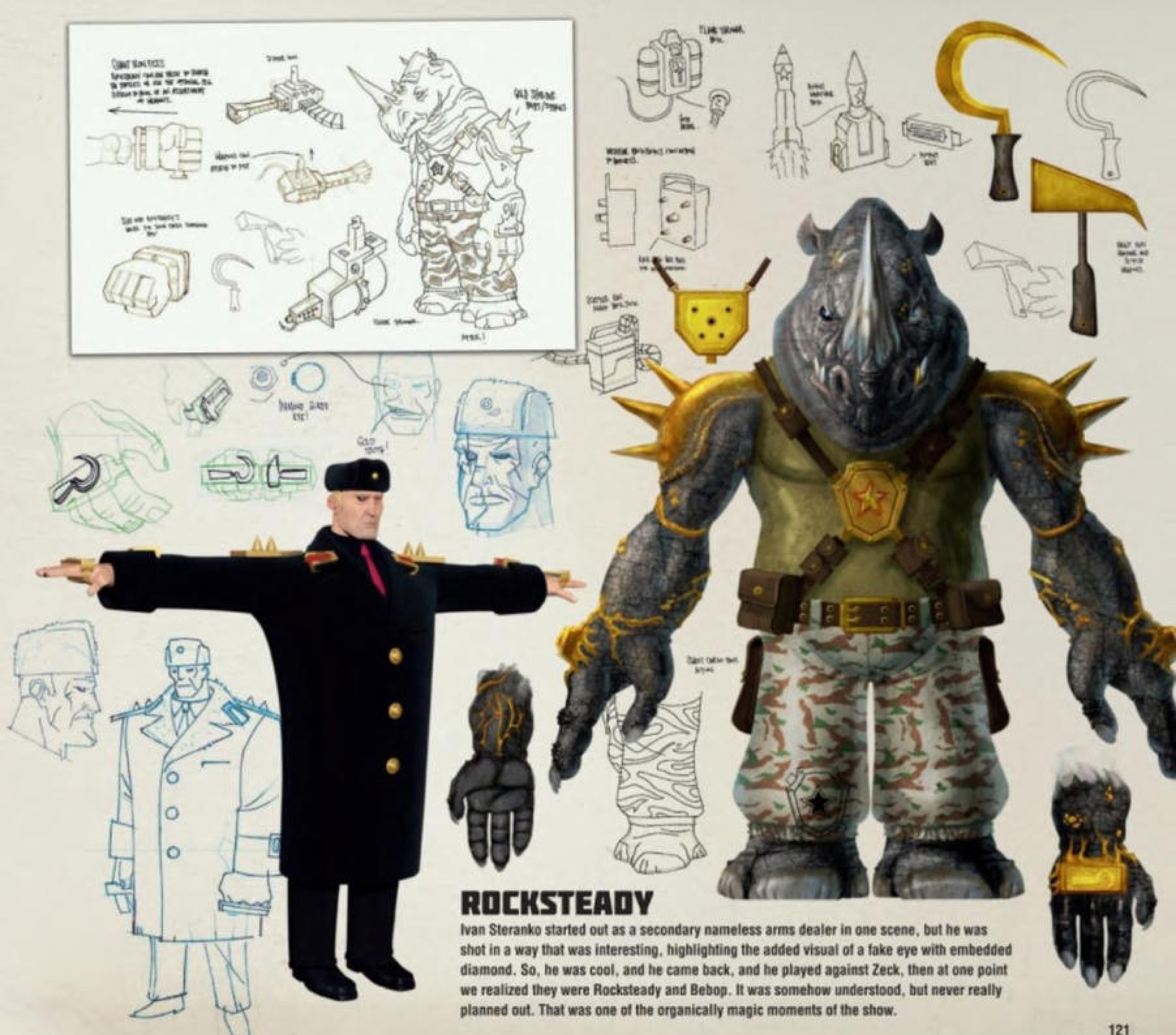




BEBOP

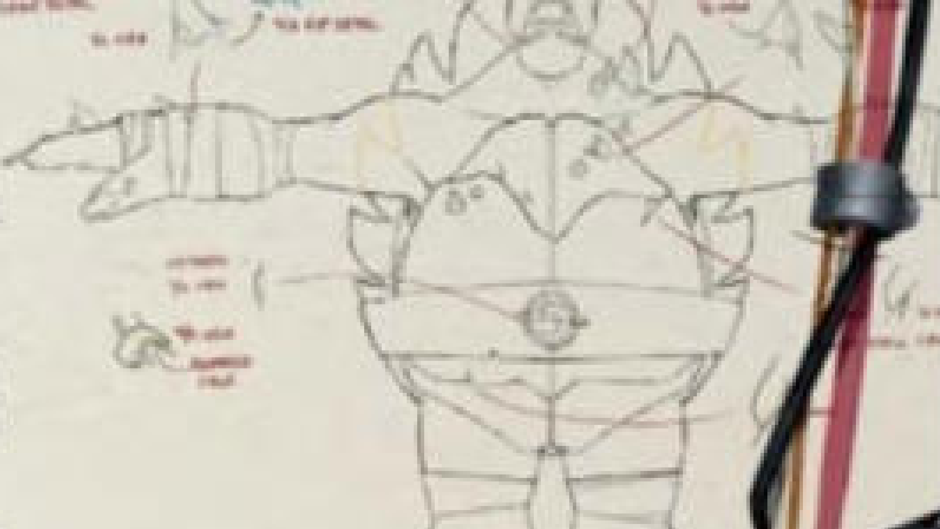
Spending time with Anton Zeck and learning to like him really helped to set up Bebop as a successful character in the series. The futuristic cat burglar element was a great addition to this warthog. Irineo took the lead on these two guys—the most important thing was to distinguish Bebop from Rocksteady with very different body shapes.





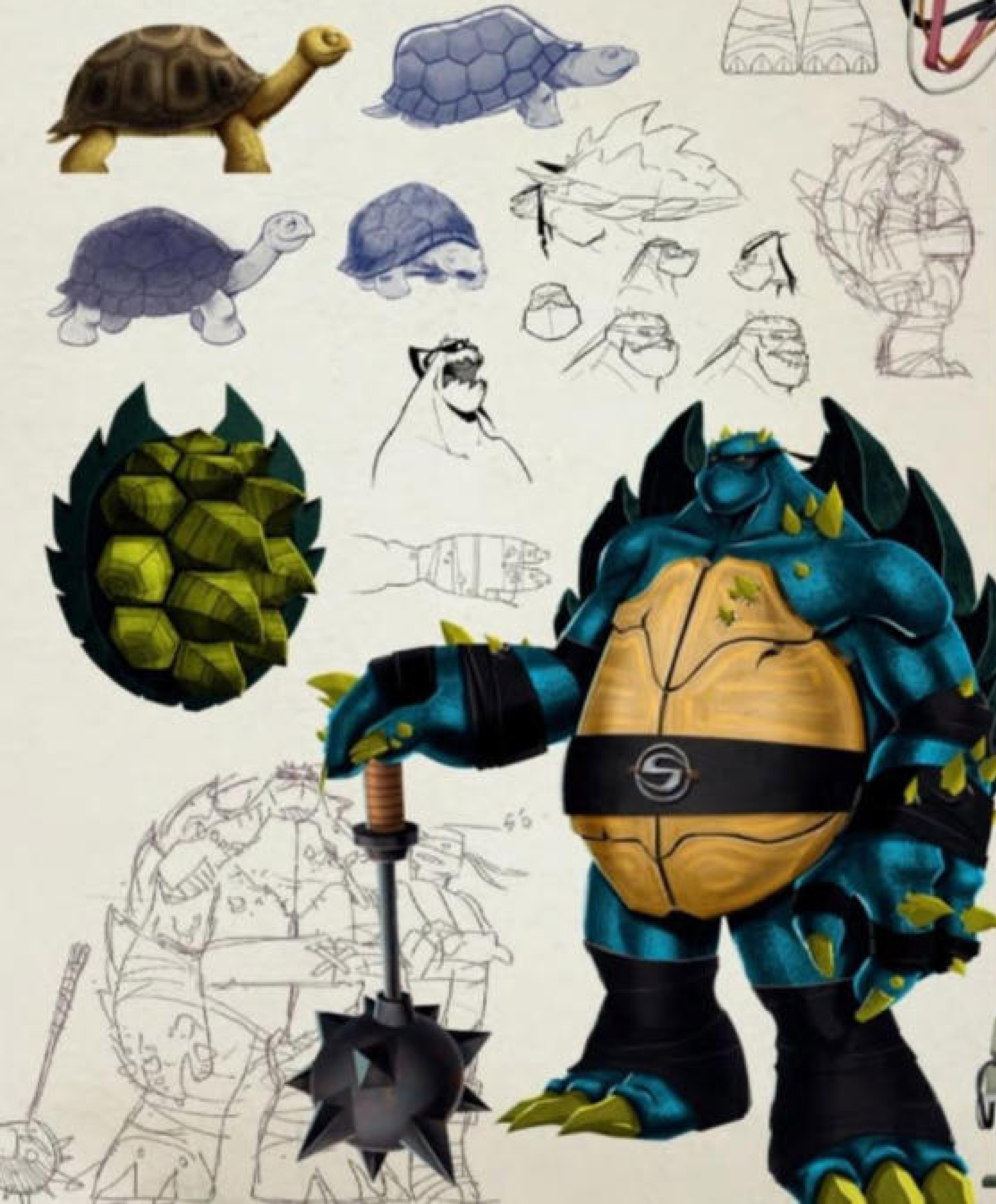
ROCKSTEADY

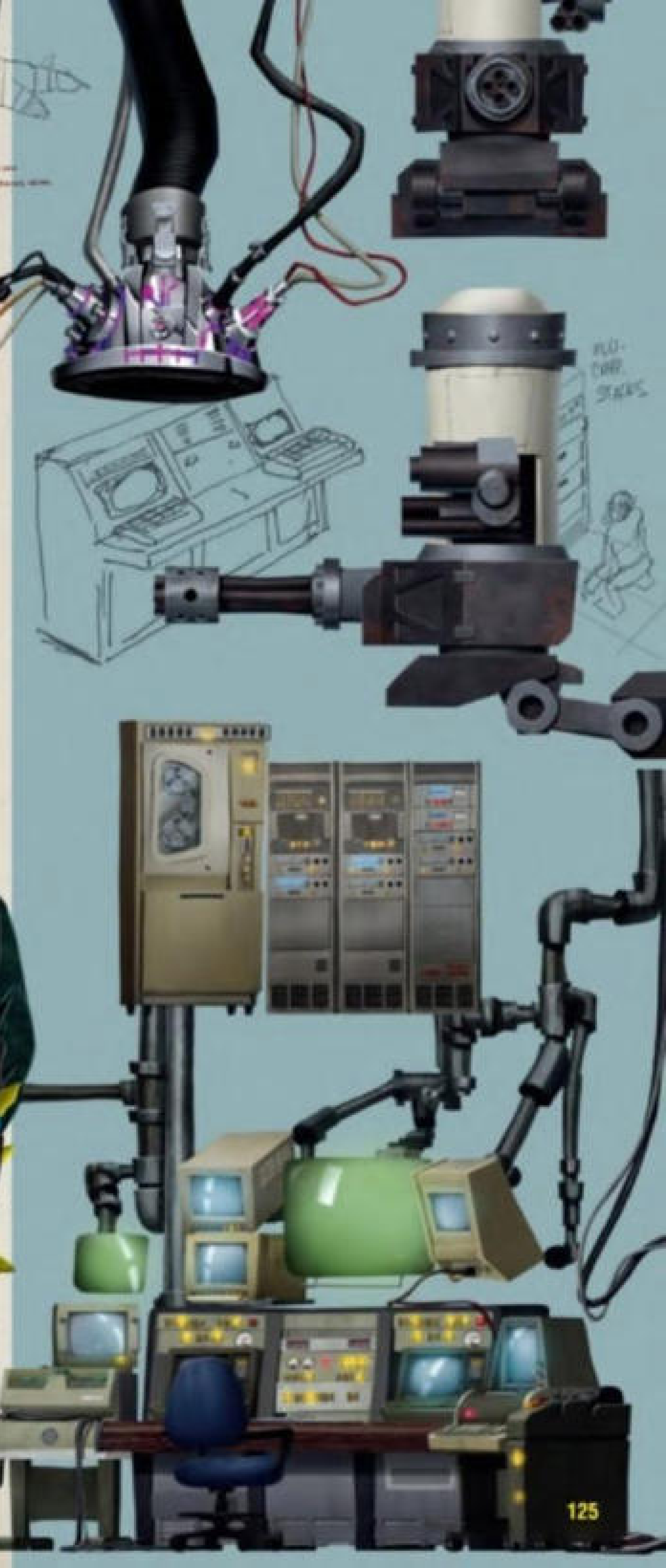
Ivan Steranko started out as a secondary nameless arms dealer in one scene, but he was shot in a way that was interesting, highlighting the added visual of a fake eye with embedded diamond. So, he was cool, and he came back, and he played against Zeck, then at one point we realized they were Rocksteady and Bebop. It was somehow understood, but never really planned out. That was one of the organically magic moments of the show.

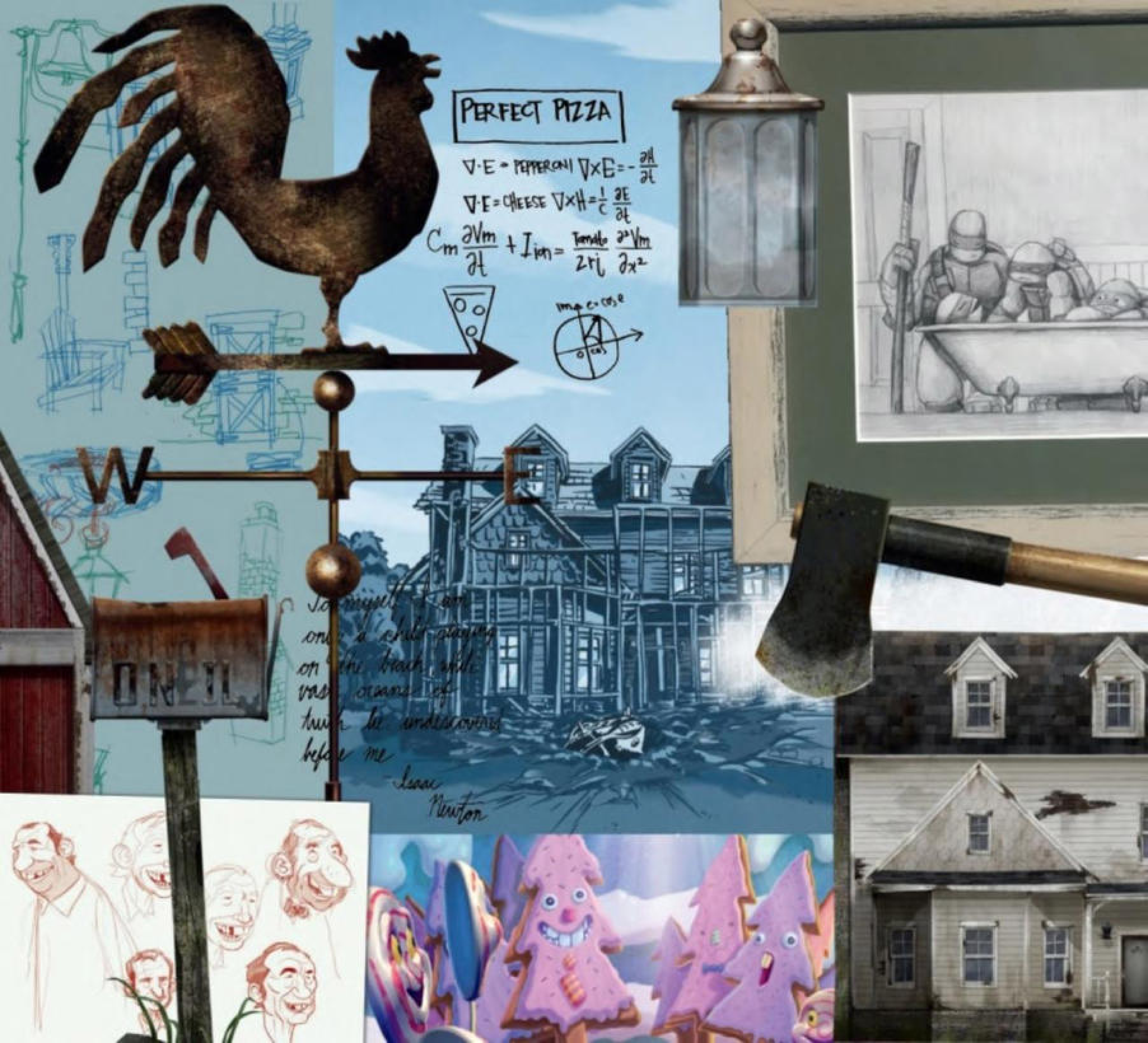


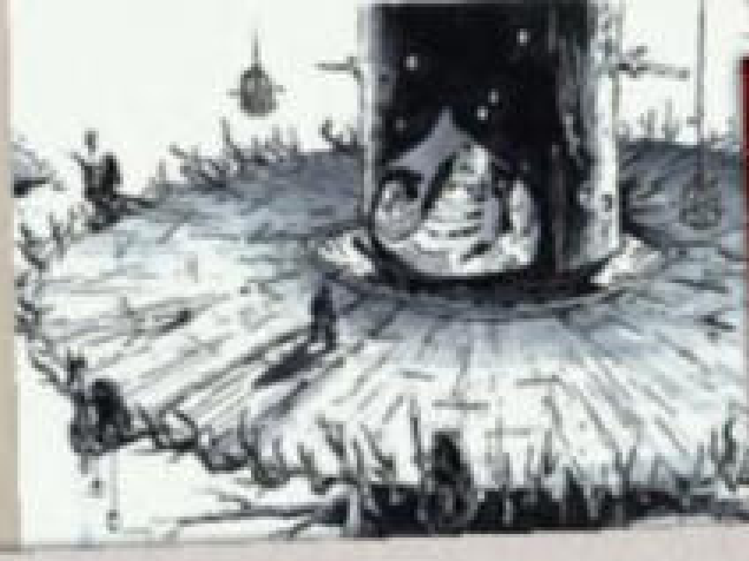
SPIKE

Spike was originally Klunk, Mikey's Christmas kitty, but isn't it funnier to have a Turtle with a pet turtle? So we made him Raph's pet turtle. Along the way it was inevitable he would be exposed to mutagen, thus becoming Slash. This turtle-man design, inspired by Godzilla and a Koopa, was a proto design for the eventual Tokka!






PERFECT PIZZA
∇·E = PEPPERONI ∇×E = −∂H/∂t
∇·E = CHEESE ∇×H = 1/c ∂E/∂t
Cm ∂Vm/∂t + Iion = Tomato/2πri ∂²Vm/∂x²
W
E
O'NEIL
To myself I am only a child playing on the beach while vast oceans of truth lie undiscovered before me
Isaac Newton



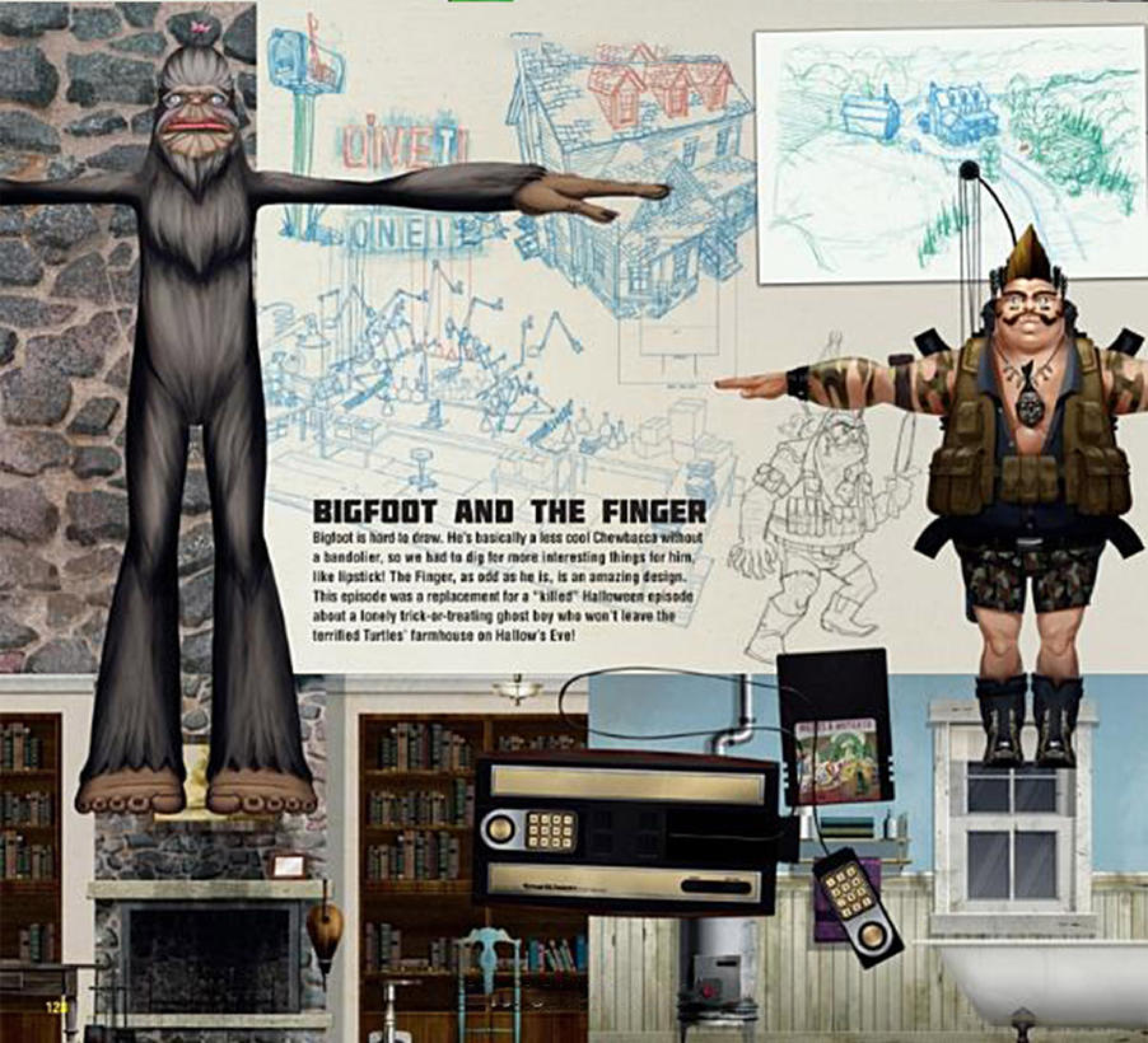
FARMHOUSE BLUES

Every hero must fall at some point.

In Mirage Studios' *TMNT* #10, April and the Turtles, with a critically wounded Leonardo, barely escape, their home destroyed by Shredder and the Foot Clan. They retreat to April's family's farmhouse in Northampton, for a frustrating period of introspection and spiritual growth. In both the comics and the Henson film, seeing the Turtles in nature was marvelous—on one hand, not being in NYC, they seem "out of place," while you got the strong sense they truly belonged in the wild. This was the perfect setting for rebirth and conviction, a needed turning point in our heroes' stories and crucial *TMNT* canon, and it was going to happen in this show at the start of season three.

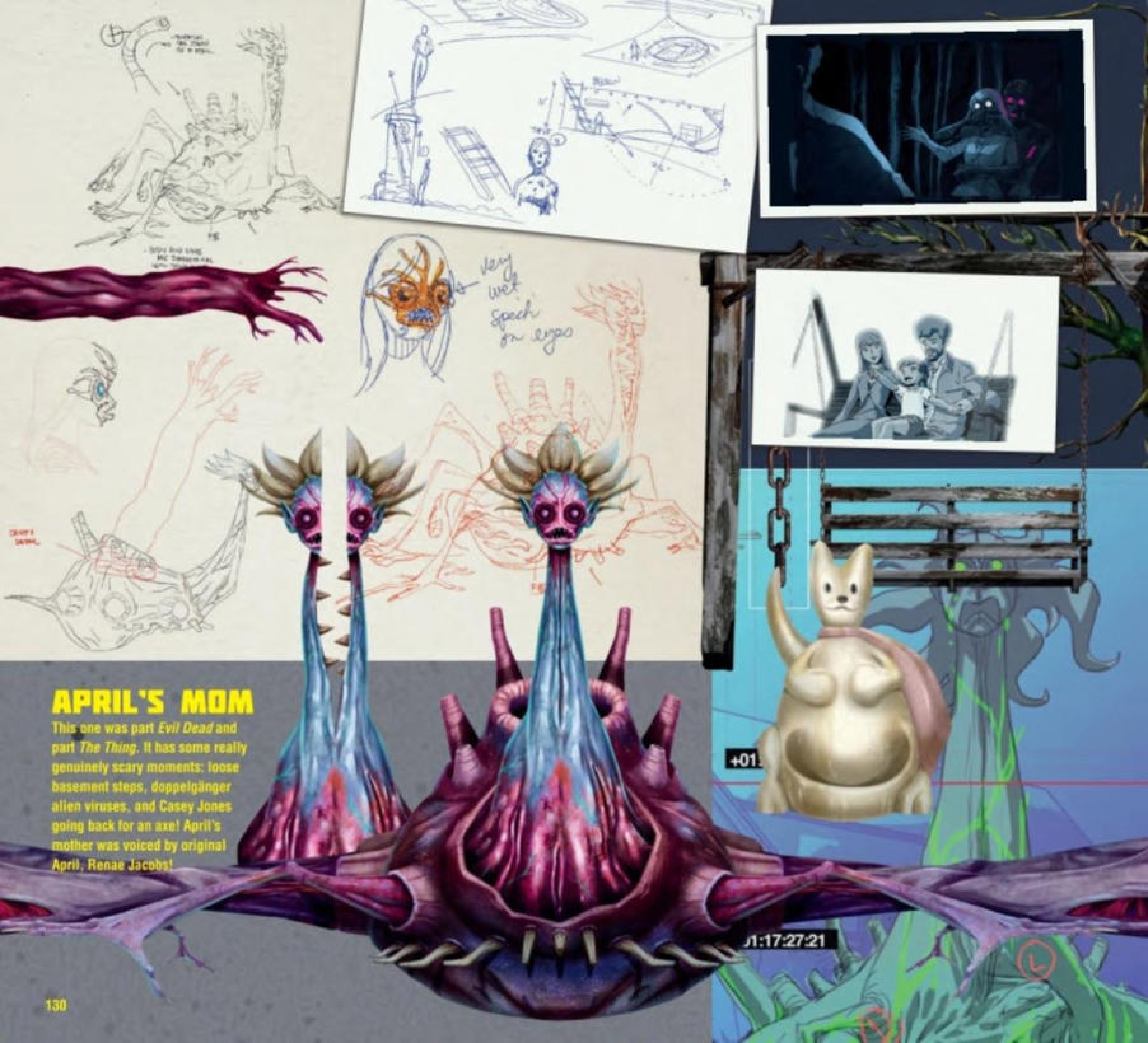
The task of moving the series to Northampton was incredibly difficult, with no extra resources or time, production switched to an entirely new location of wooded country roads, with an incredibly old, lived-in, and detailed farmhouse. We did not have a chance to predesign and prebuild these locations—we just went straight into that first episode, building as much new material as we could in addition to the usual weekly production requirements. I remember not knowing what the sets would actually look like and if they would even work—it was a very hard way to make something.

Storywise, Brandon and I went along with the notion that if we were in the woods, with wounded heroes, that logically this "story arc" should be a horror arc, complete with all the tropes of the genre with endless homages and horror-actor voice castings. We didn't know at the time how effective the horror moments would be in CG and unfortunately how some *TMNT* fans actually dislike horror. The good news was programming was on our side and most of these shows would air during the month leading up to Halloween!



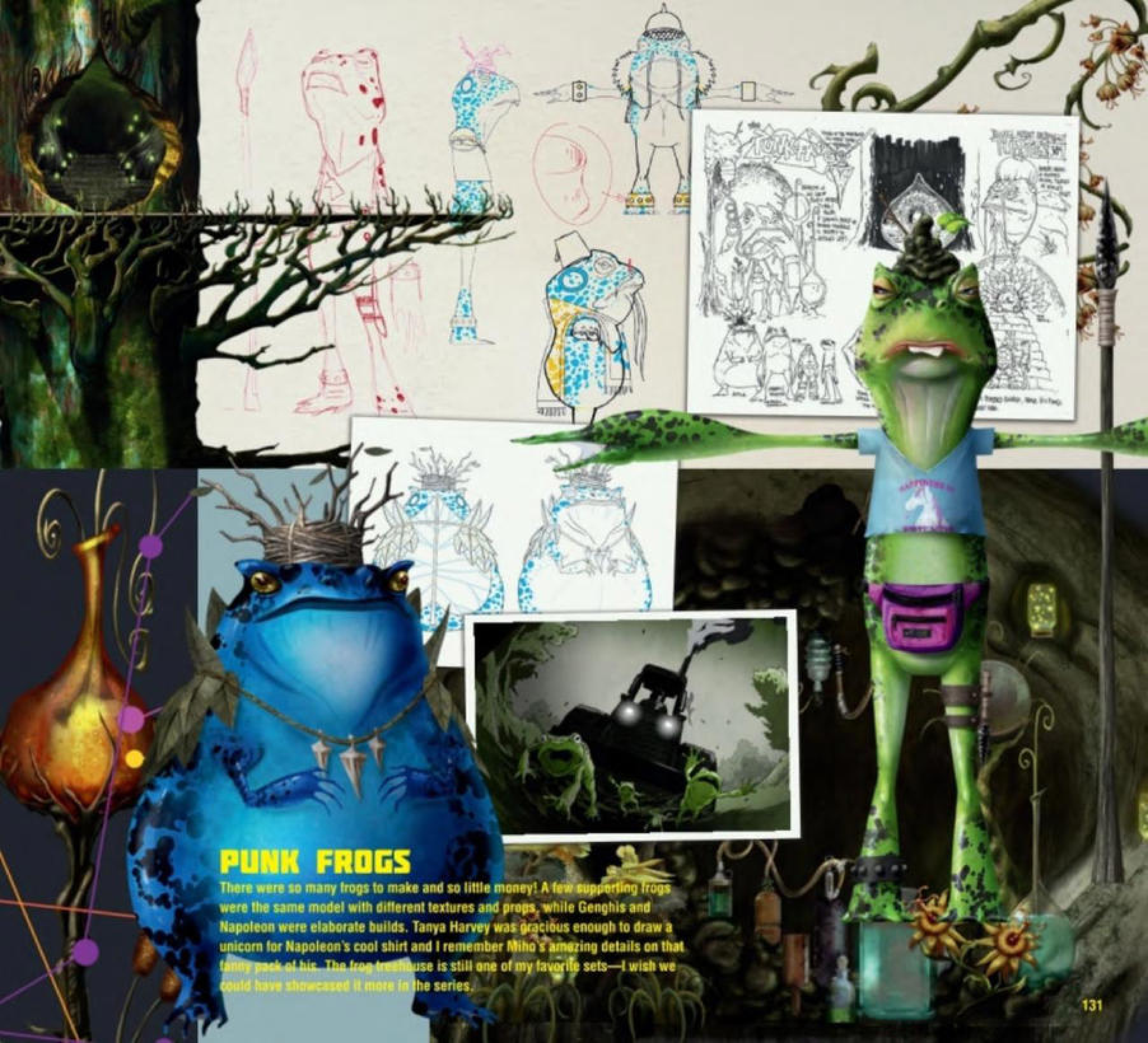
BIGFOOT AND THE FINGER

Bigfoot is hard to draw. He's basically a less cool Chewbacca without a bandolier, so we had to dig for more interesting things for him, like lipstick! The Finger, as odd as he is, is an amazing design. This episode was a replacement for a "killed" Halloween episode about a lonely trick-or-treating ghost boy who won't leave the terrified Turtles' farmhouse on Hallow's Eve!


very wet spech on eyes
+01
01:17:27:21

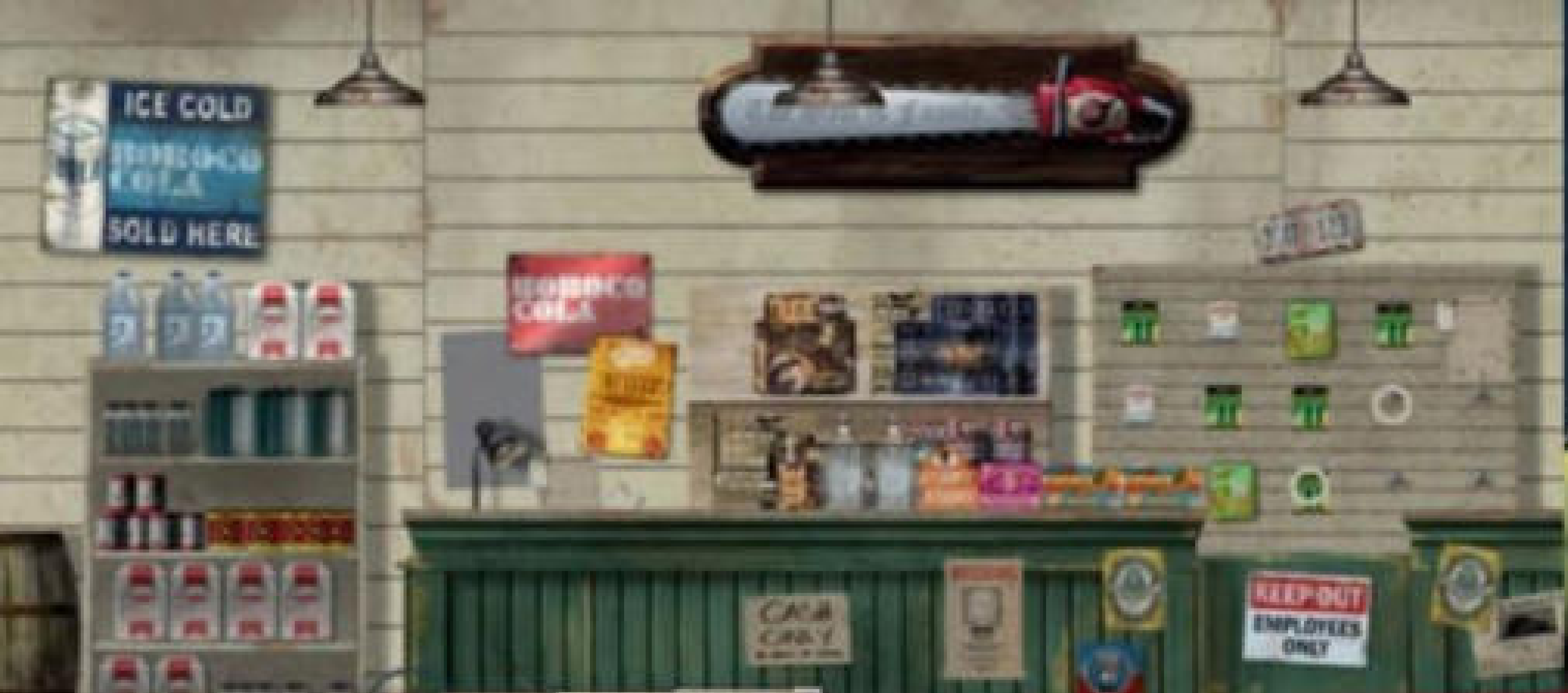
APRIL'S MOM

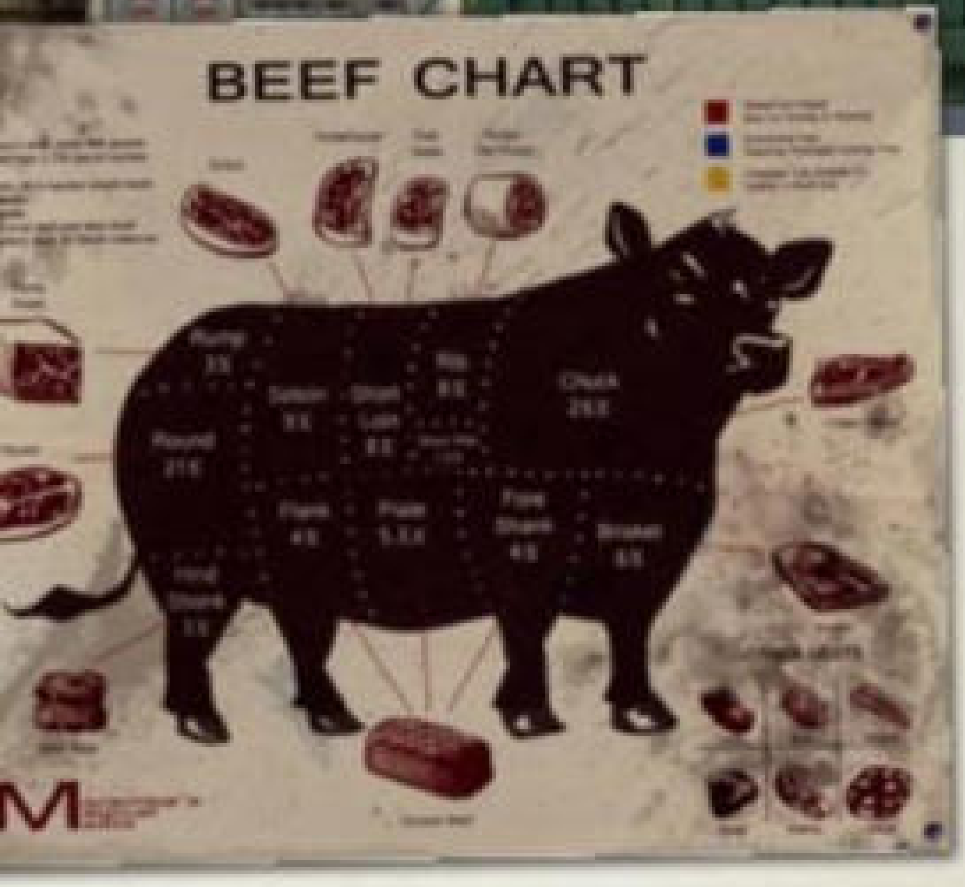
This one was part *Evil Dead* and part *The Thing*. It has some really genuinely scary moments: loose basement steps, doppelgänger alien viruses, and Casey Jones going back for an axe! April's mother was voiced by original April, Renae Jacobs!

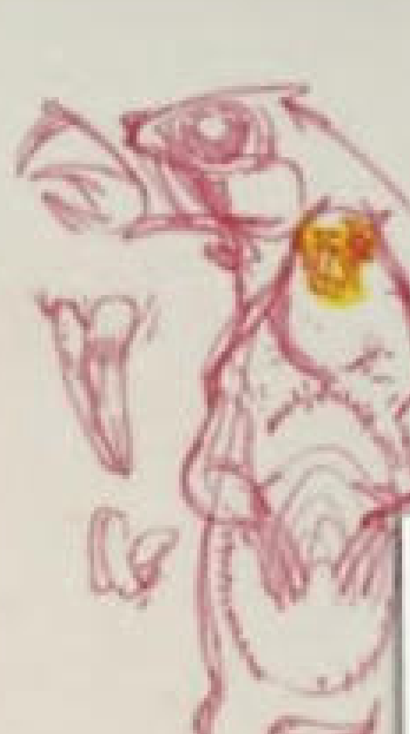


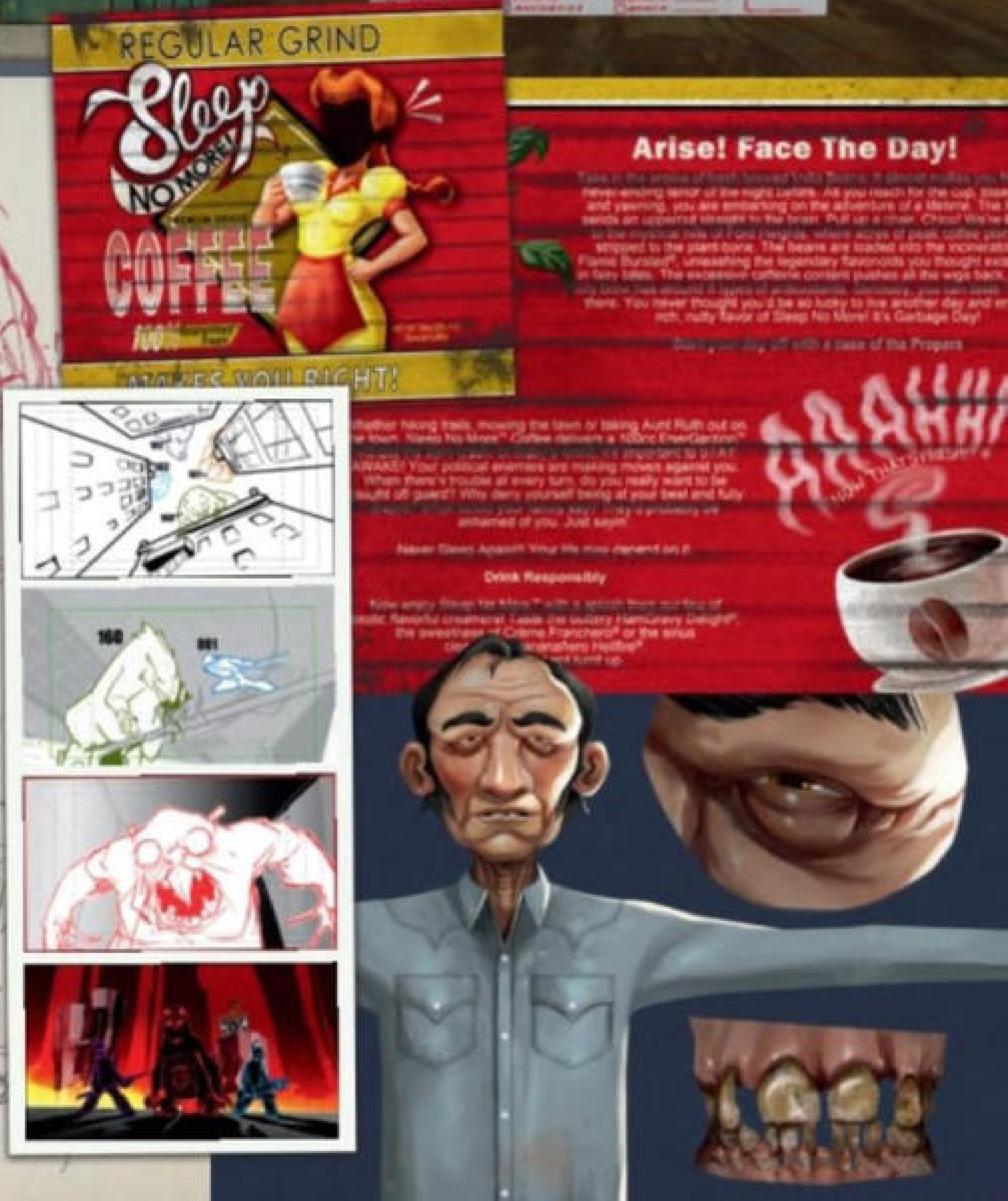
PUNK FROGS

There were so many frogs to make and so little money! A few supporting frogs were the same model with different textures and props, while Genghis and Napoleon were elaborate builds. Tanya Harvey was gracious enough to draw a unicorn for Napoleon's cool shirt and I remember Miho's amazing details on that fanny pack of his. The frog treehouse is still one of my favorite sets—I wish we could have showcased it more in the series.


ICE COLD
BORBCO COLA
SOLD HERE
BORBCO COLA
KEEP OUT
EMPLOYEES ONLY

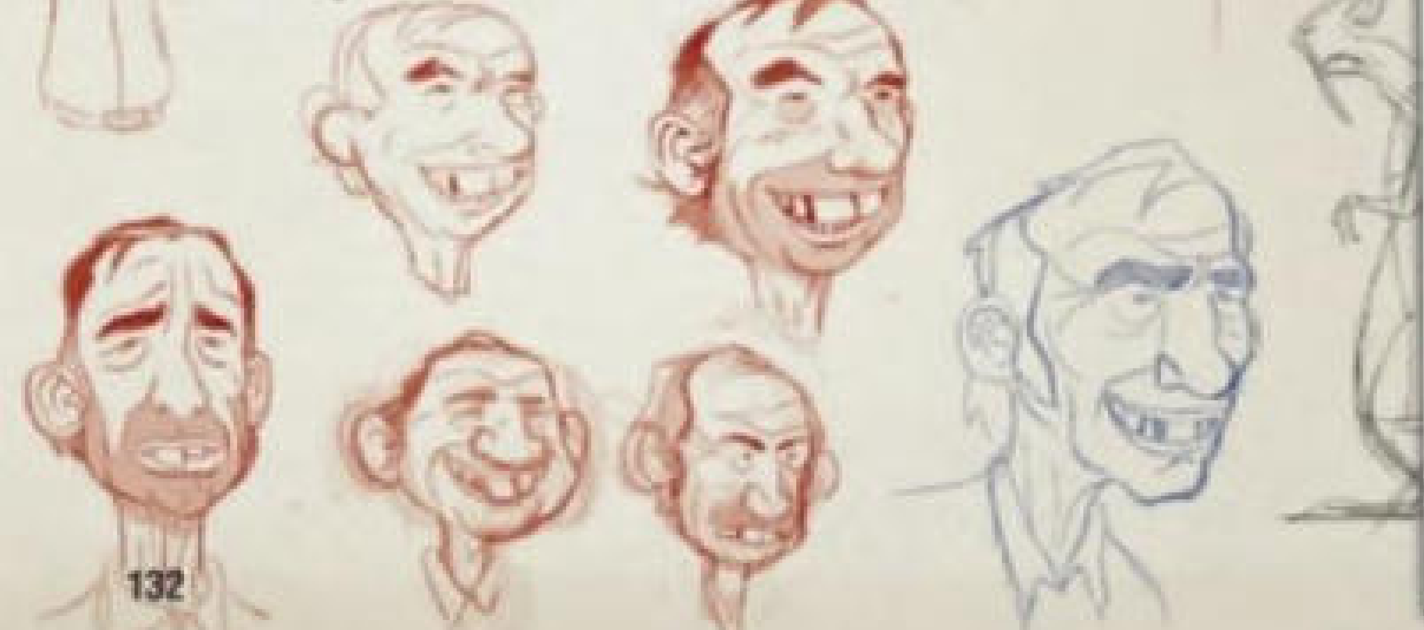


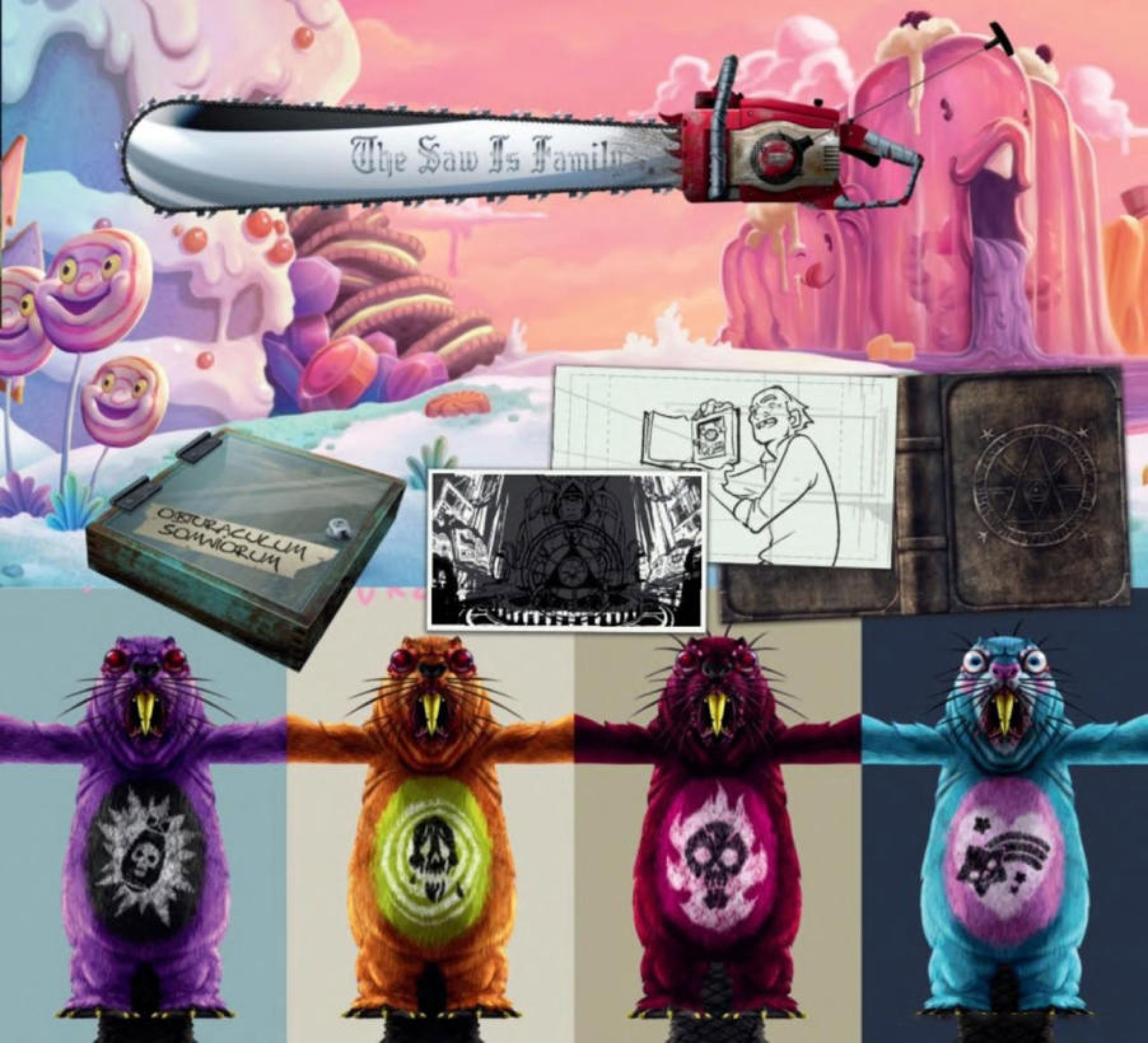


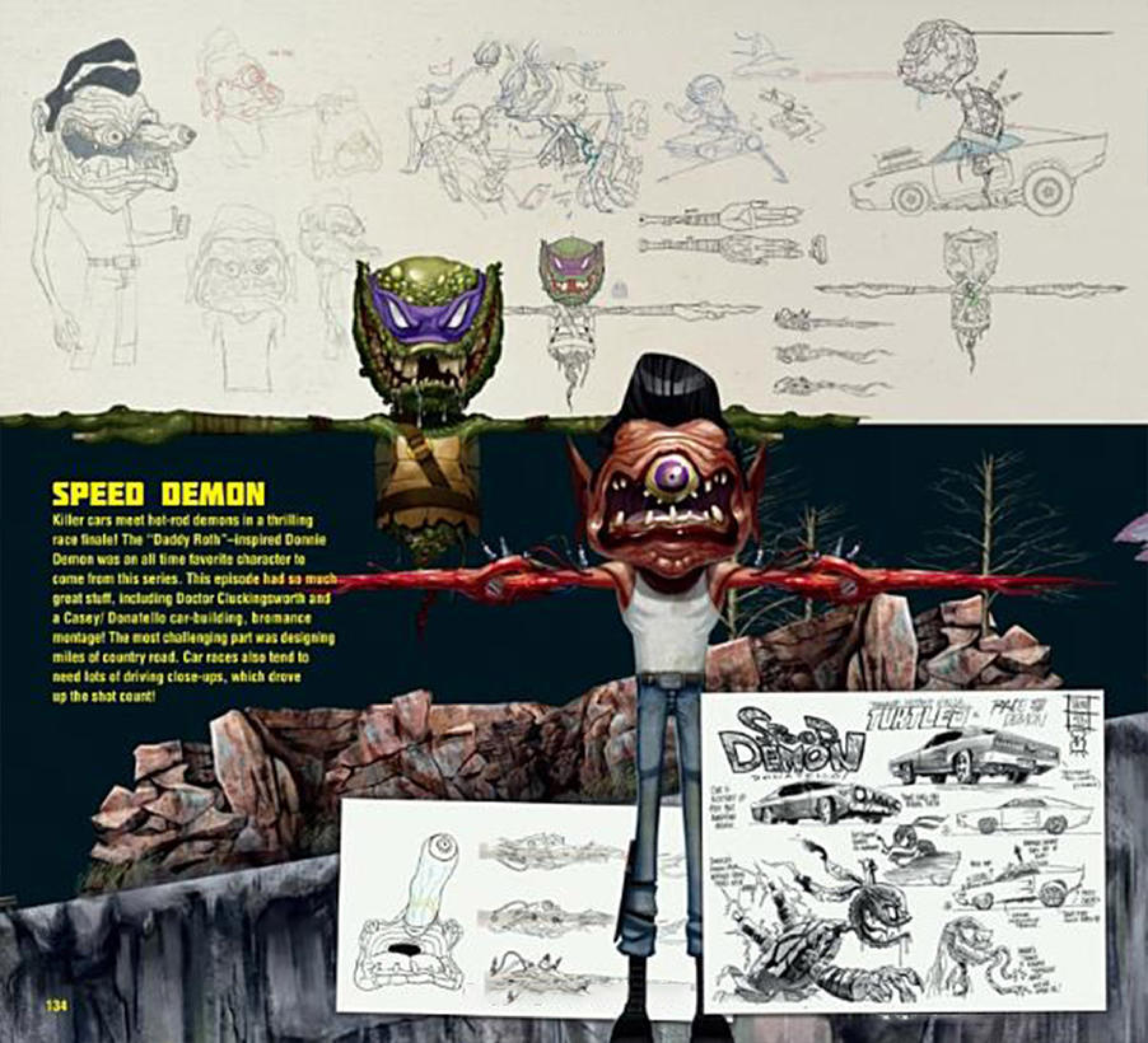

REGULAR GRIND
Sleep
NO MORE!
COFFEE
WAKES YOU RIGHT!
Arise! Face The Day!
Drink Responsibly
AAAHH

DREAM BEAVERS

This was a remarkably art-heavy episode. There was a painted coffee can prop featuring an animated April O' Neil, several matte paintings, a hand drawn comic book sequence by Miki Brewster and Felipe Smith which I lettered, we had to design all the products for a roadside country store . . . oh yeah, and there was a chainsaw battle! An ode to creepy redneck horror movies and the *The Texas Chain Saw Massacre*, this one is unsettling.



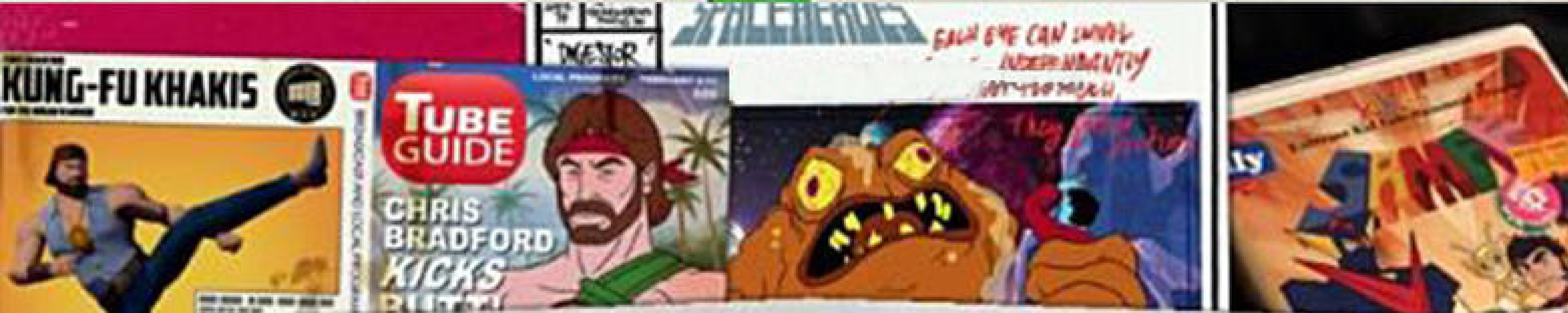

The Saw Is Family
OBTURACULUM SOMNIORUM



SPEED DEMON

Killer cars meet hot-rod demons in a thrilling race finale! The "Daddy Roth"–inspired Donnie Demon was an all time favorite character to come from this series. This episode had so much great stuff, including Doctor Cluckingsworth and a Casey/ Donatello car-building, bromance montage! The most challenging part was designing miles of country road. Car races also tend to need lots of driving close-ups, which drove up the shot count!

WEIRDO
$ 4.99
Chris Bradford's 2 Ruff Krew
HI-FI STEREO
MURAKAMI VIDEO INC.
HOME VIDEO
NO HEROES SHALL BE LEFT BEHIND
SPACE HEROES
THE RESURRECTION OF MINDSTRONG
III
SPACE HEROES
THE NEXT GENERATION
The Final Chapter
NINJA
Do not touch the
50¢ CHARGE if tape is not REWOUND
FUNDOW
CROGNARD: THE BARBARIAN



"I can kick the horns off of a giraffe in these pants!"
SPACE HE
* 3
W/ SUBTITLE

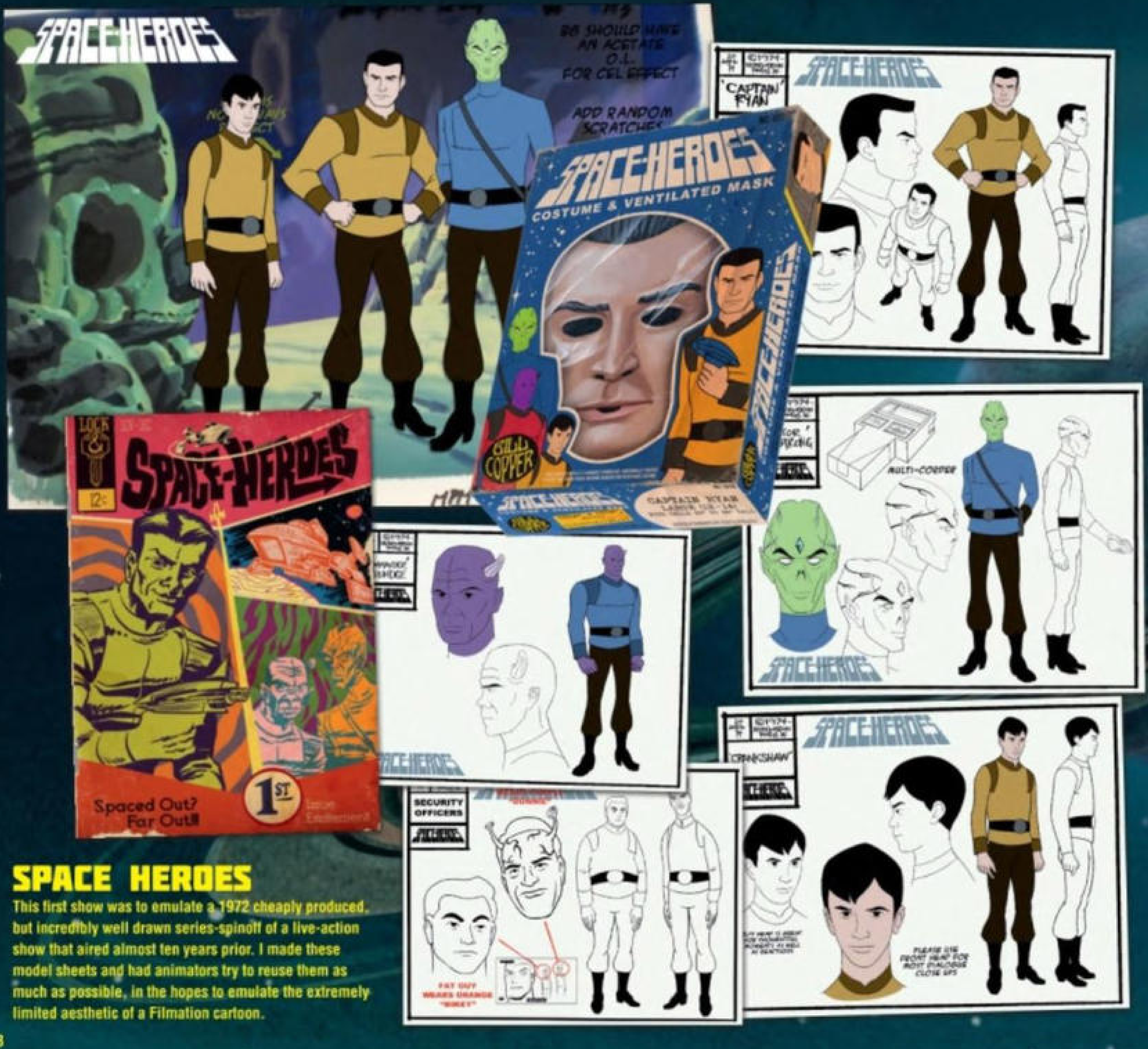
TWO NIGHT RENTAL
CASSETTE

CARTOON CAVALCADE

Afterschool and Saturday-morning cartoons ruled my world as a kid. Later still, as an animation fan, I'd scour the VHS bins of odd department stores for lost cartoons and animated features that I otherwise wouldn't learn about. Now, new animation fans can simply scour the internet video resources and endlessly binge-watch several vintage series in just a weekend, becoming instant experts. Though convenient, the chase and mystery of what could be out there seems more endless and alluring to a young kid. I wanted to see the look in Mikey's and Leo's eyes when they held a newly found VHS tape, like an elusive key to secret world that only the beholder could turn.

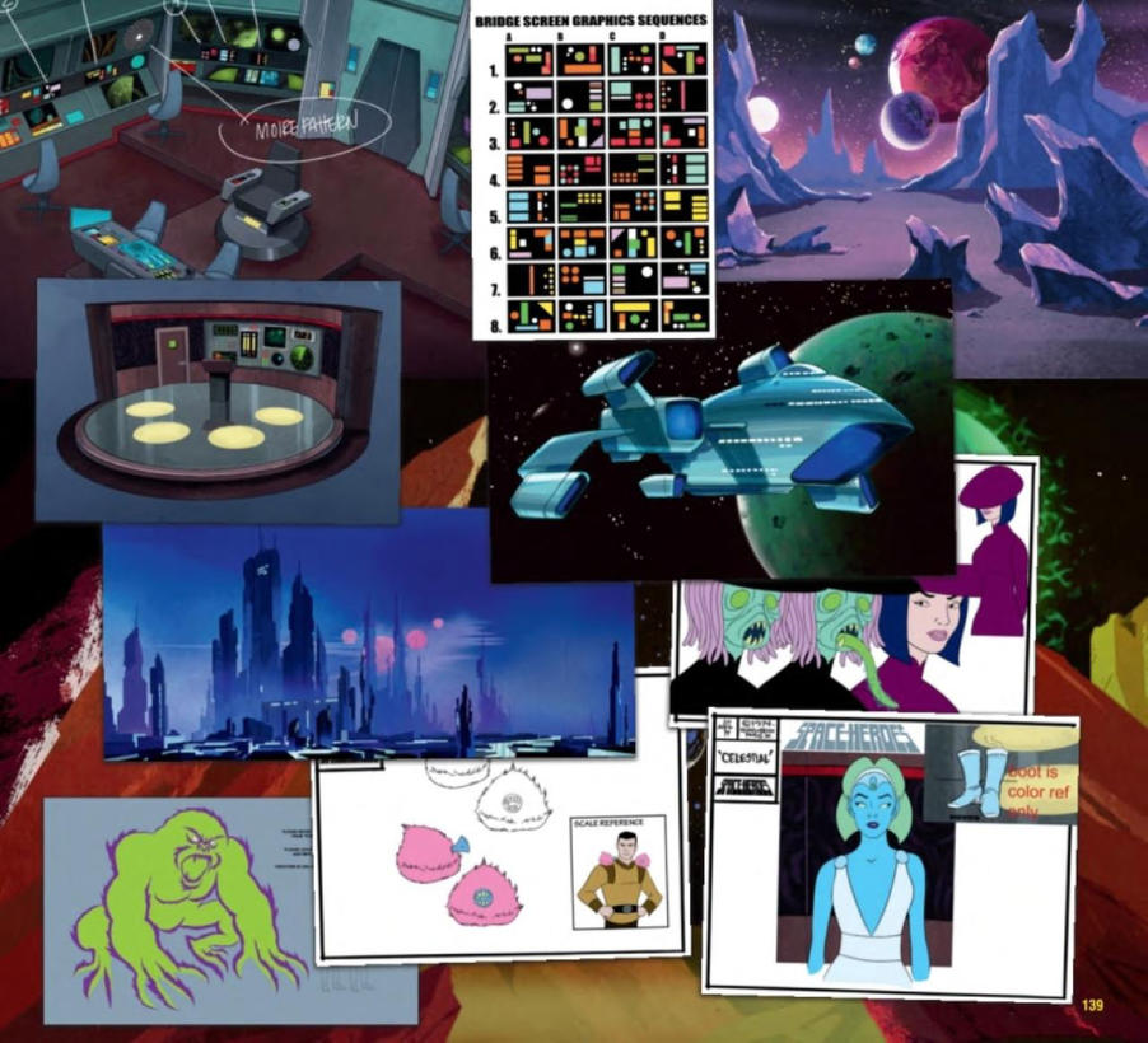
I became somewhat academic about what cartoons the Turtles would watch. The plan quickly became to replace their favorite "binge-watched" series every season. Not only would it ultimately create a balance of visual styles, but it had to be specific to a production house's technical approaches in both animation styles and amount of drawings produced. In the end, the result was usually the same, however—mirror the trials of the Turtles with a "caricatured" version of their predicament and make it almost ridiculously funny. Even though the shows would change every season, I thought it would be great to recast the same voice actors repeatedly in roles across each show.

I'd never thought of making a television show in CG animation. I like drawing and, to me, the two had almost seemed unrelated. Once work began on this project I realized the "extra" level of storytelling CG afforded me—not just in the visuals but also the movement of camera and subtlety of facial acting. I began to see a big separation between the reality of my Turtles versus the reality of a traditional 2D animation. It was almost as if the existence of a sometimes badly produced traditional cartoon somehow made my Turtles more real in this world. They were, after all, relatively closer to us now. Sitting and watching a show together with the Turtles brought us a closer connection to them.


SPACE-HEROES
BG SHOULD HAVE AN ACETATE O.L. FOR CEL EFFECT
ADD RANDOM SCRATCHES
SPACE-HEROES
COSTUME & VENTILATED MASK
BILL COPPER
CAPTAIN RYAN
"CAPTAIN" RYAN
SPACE-HEROES
12¢
Spaced Out? Far Out!!
1ST
MULTI-COPTER
CRANKSHAW
SECURITY OFFICERS
FAT GUY WEARS ORANGE "BIKEY"
PLEASE USE FRONT HEAD FOR MOST DIALOGUE CLOSE UPS

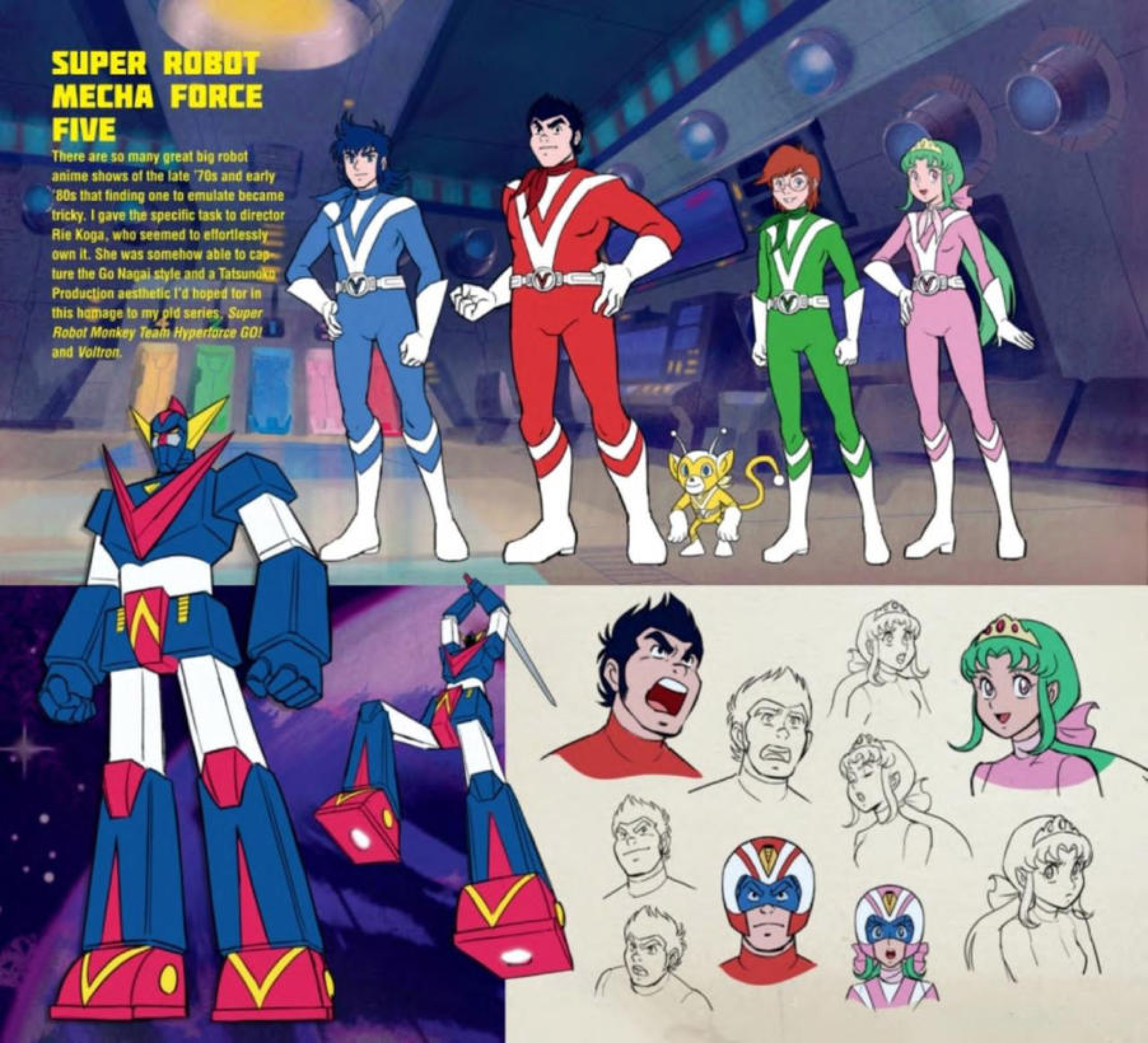
SPACE HEROES

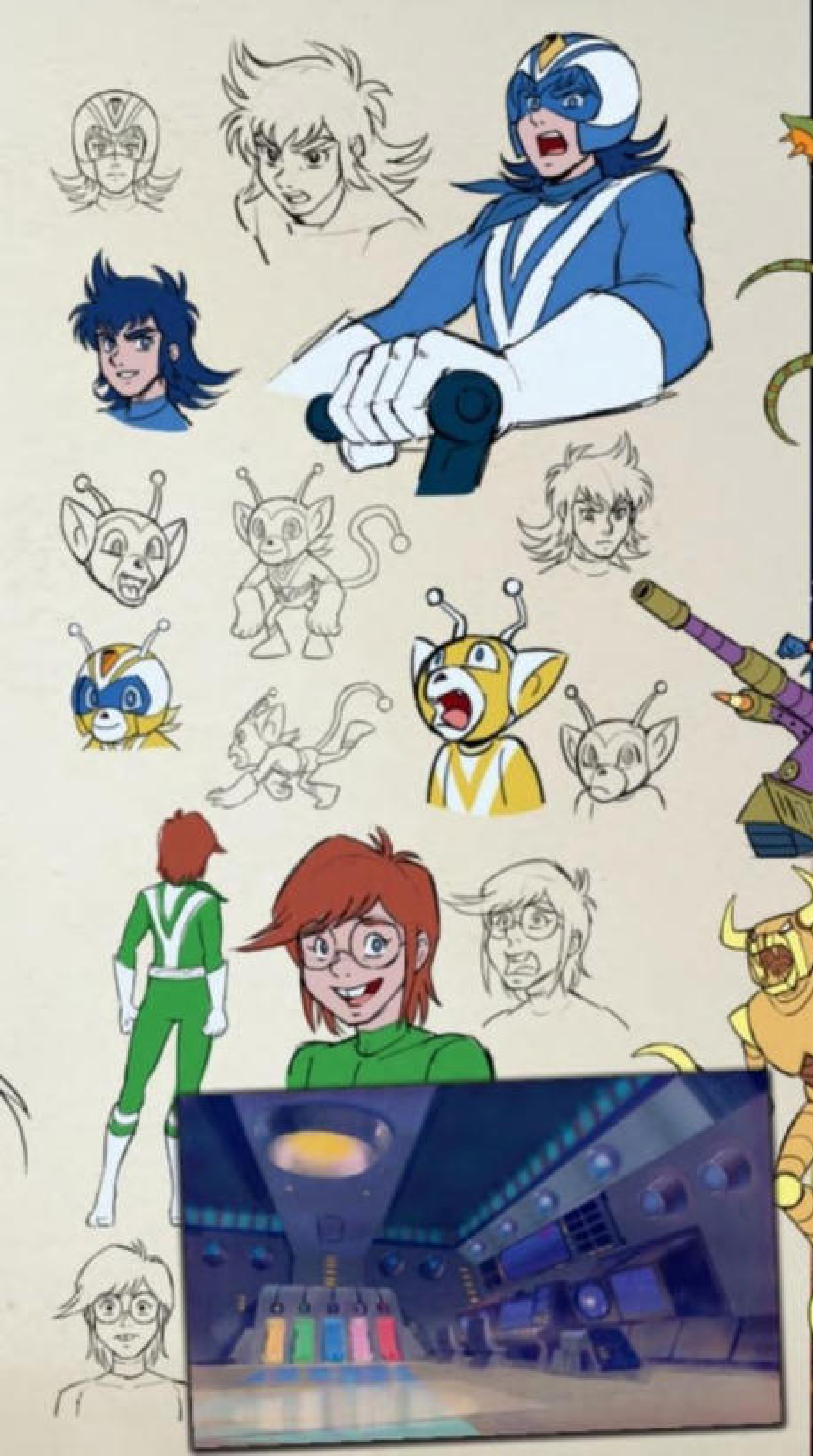
This first show was to emulate a 1972 cheaply produced, but incredibly well drawn series-spinoff of a live-action show that aired almost ten years prior. I made these model sheets and had animators try to reuse them as much as possible, in the hopes to emulate the extremely limited aesthetic of a Filmation cartoon.

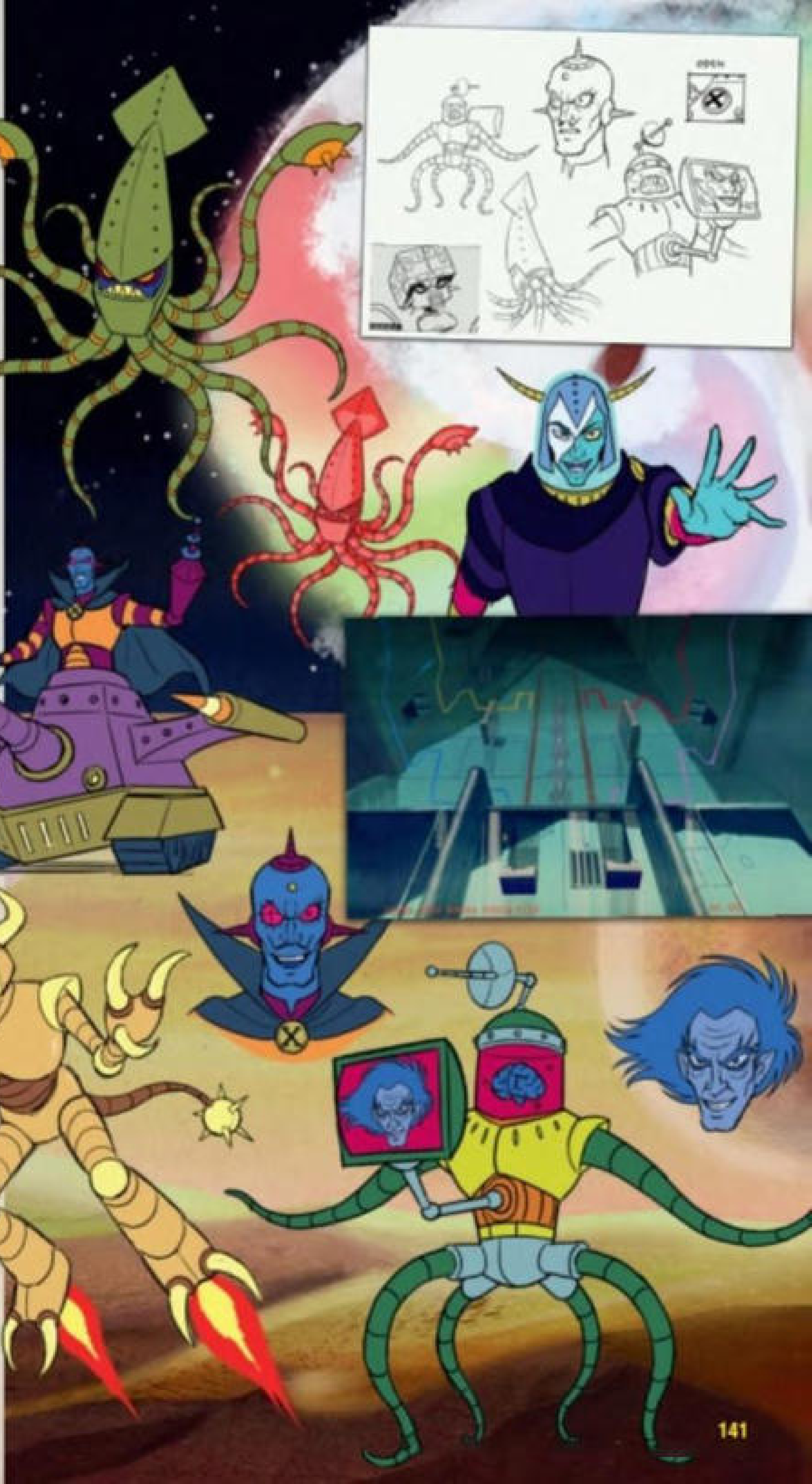

MOIRE PATTERN
BRIDGE SCREEN GRAPHICS SEQUENCES
A
B
C
D
1.
2.
3.
4.
5.
6.
7.
8.
SCALE REFERENCE
SPACE HEROES
'CELESTIAL'
SPACE HEROES
boot is color ref only

SUPER ROBOT MECHA FORCE FIVE

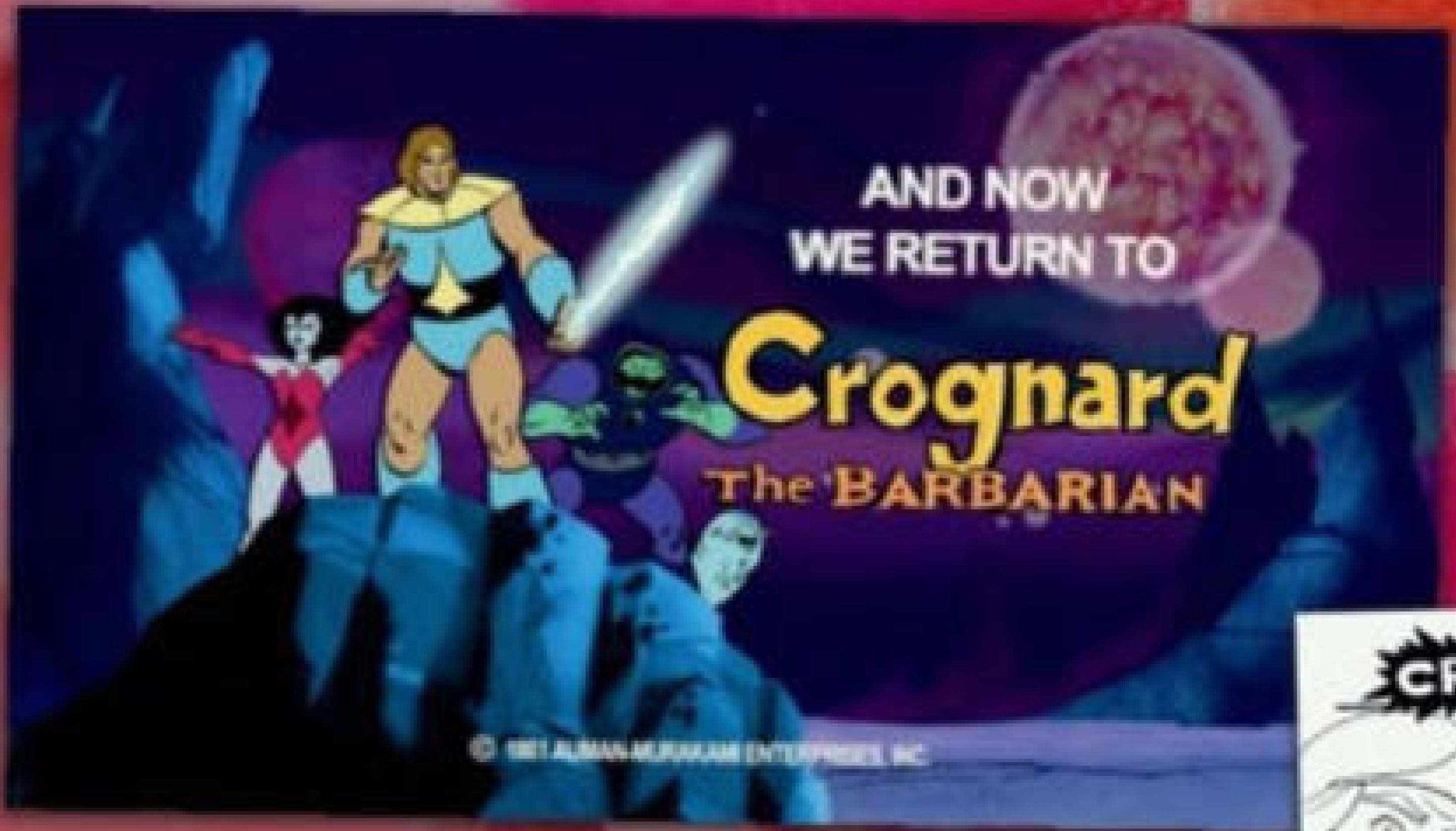
There are so many great big robot anime shows of the late '70s and early '80s that finding one to emulate became tricky. I gave the specific task to director Rie Koga, who seemed to effortlessly own it. She was somehow able to capture the Go Nagai style and a Tatsunoko Production aesthetic I'd hoped for in this homage to my old series, *Super Robot Monkey Team Hyperforce GO!* and *Voltron*.





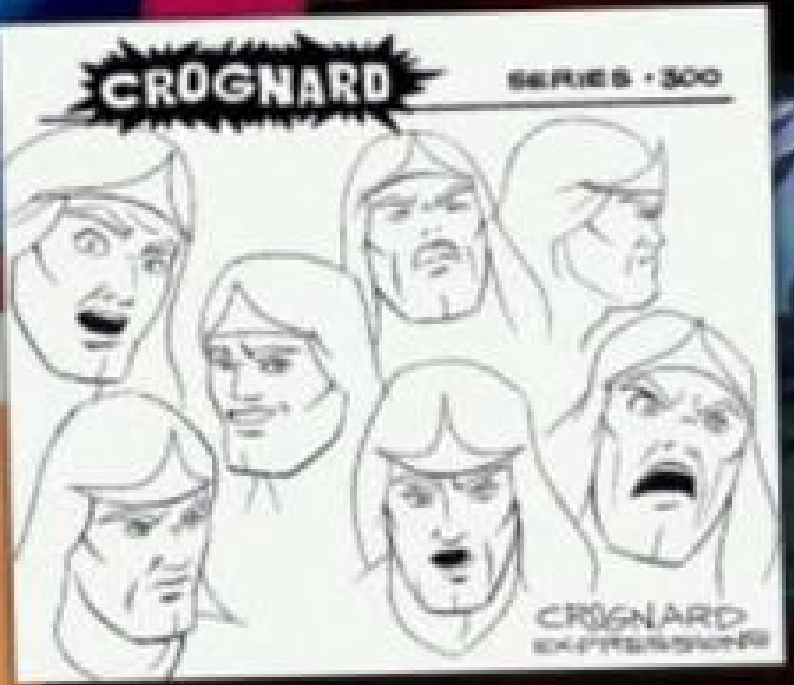


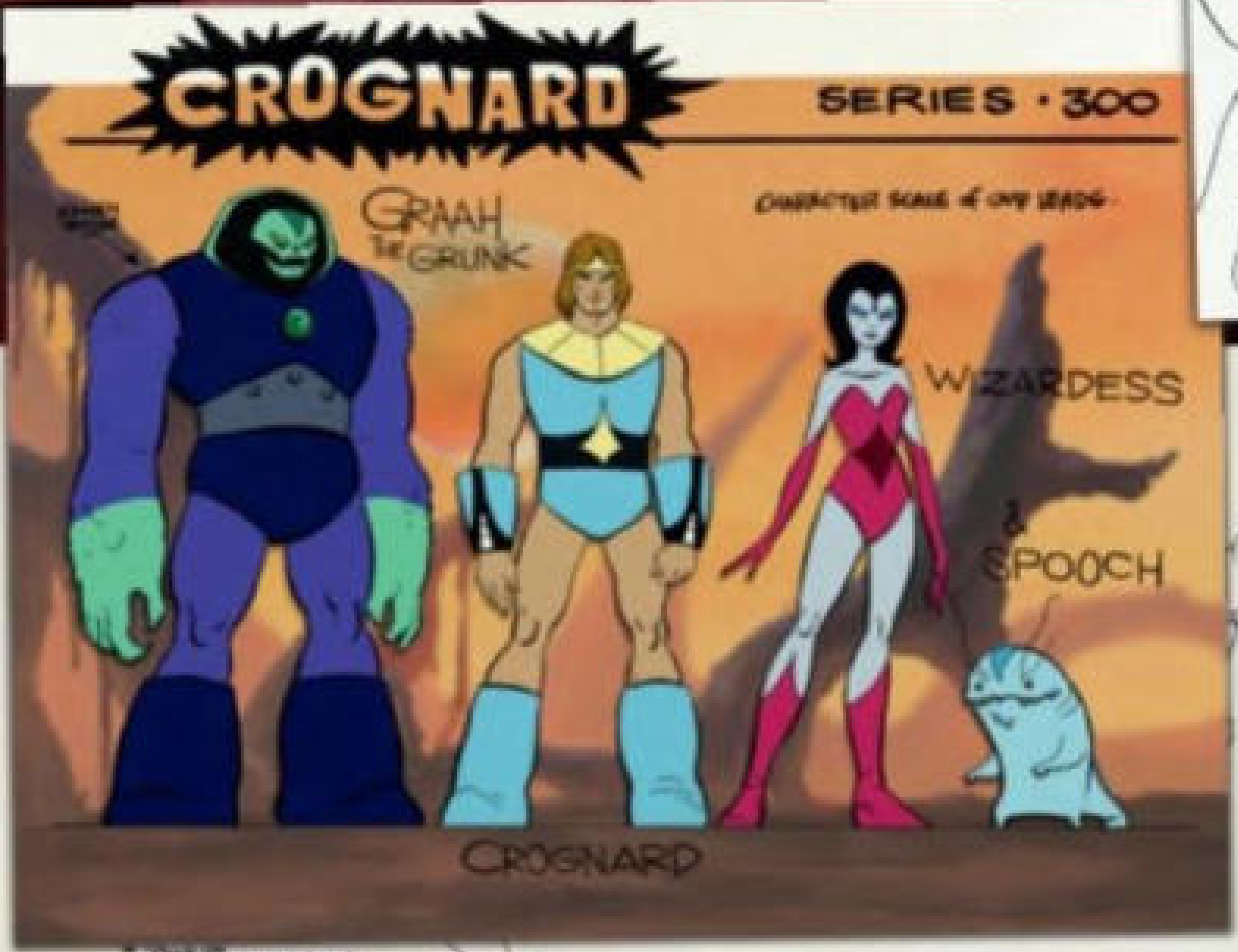
OPEN

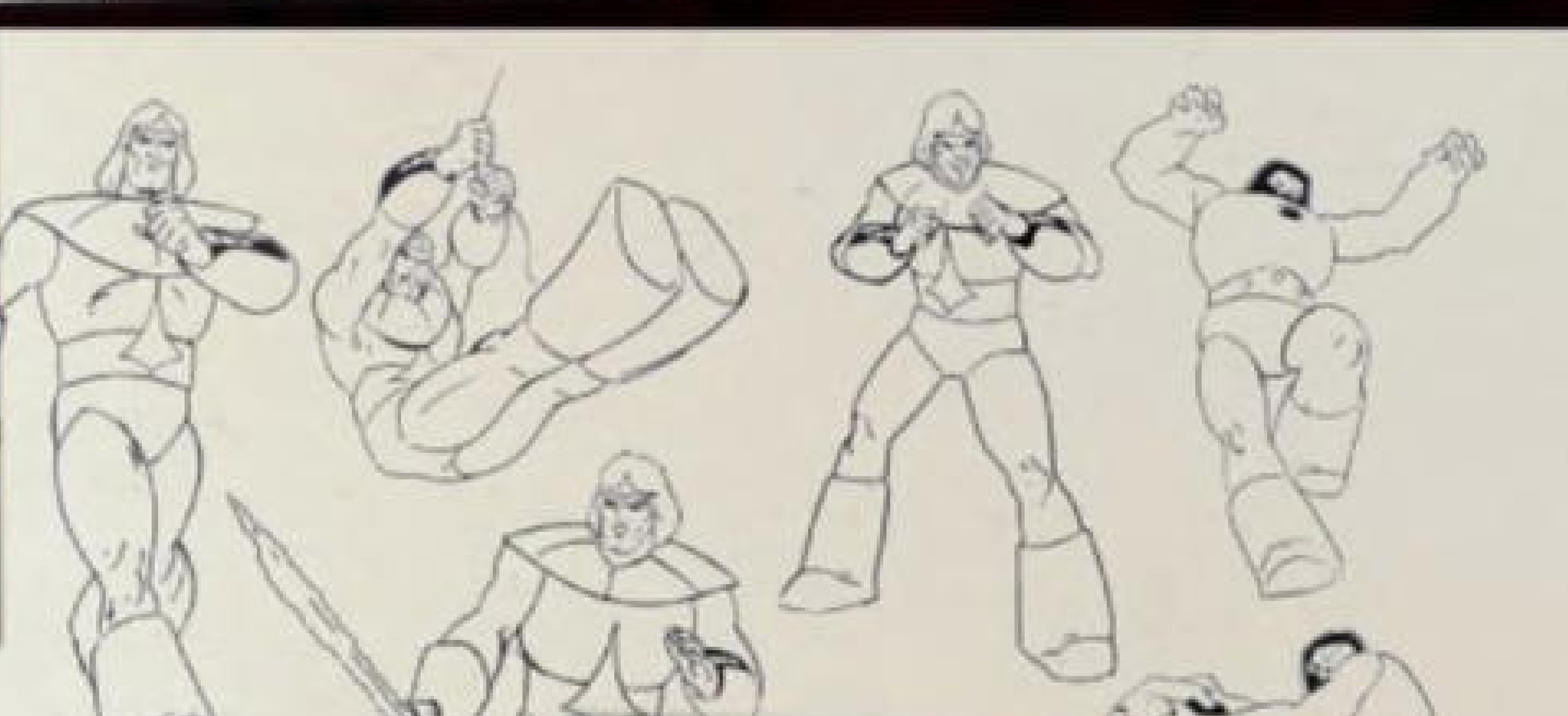

AND NOW
WE RETURN TO
Crognard
The BARBARIAN
© 1981 ALIMAN-MURAKAMI ENTERPRISES, INC

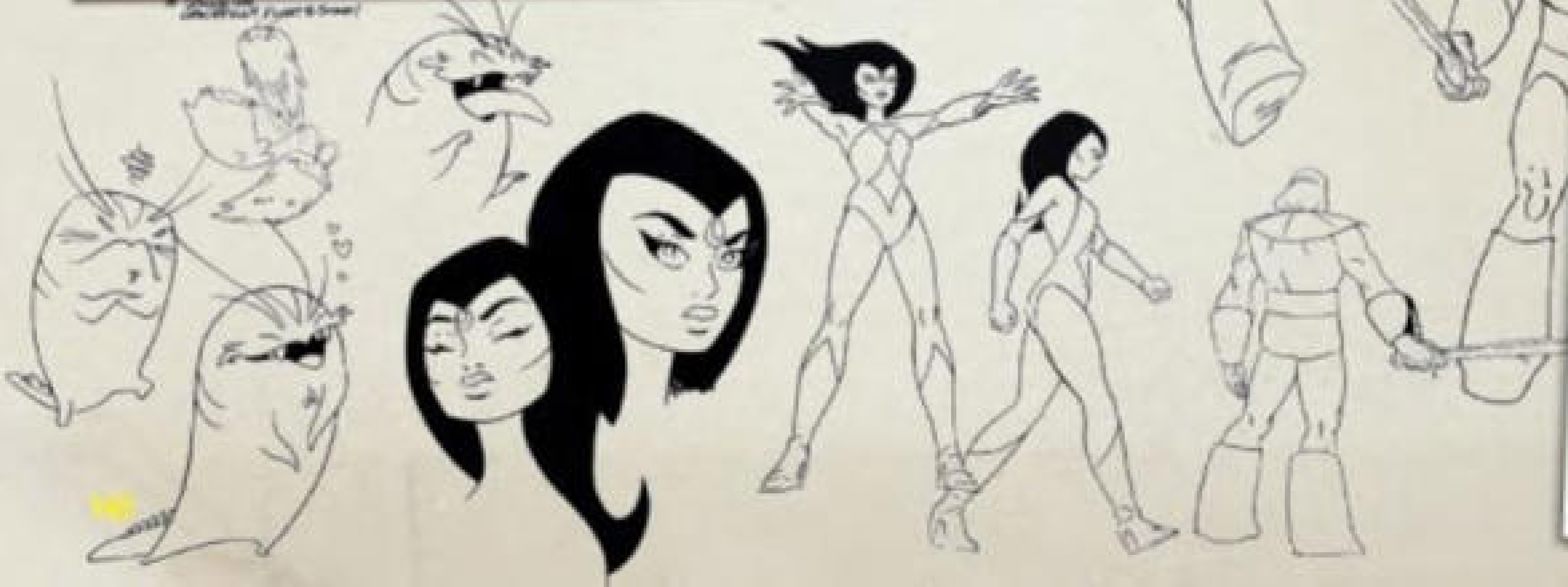
CROGNARD

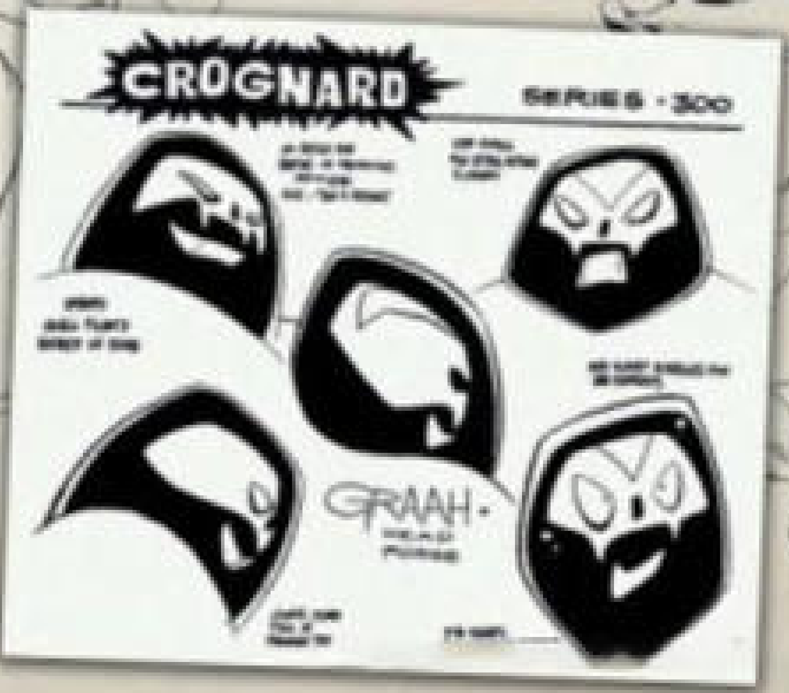
Trying to encapsulate all that is great about fantasy cartoons of the early '80s was overwhelming. Ruby-Spears Productions provided a solid template with *Thundarr*, and designer Alex Toth was a huge inspiration on the main model sheets I drew for this series. Glen Murakami blew my mind with all the incidentals seen on the opposite page.

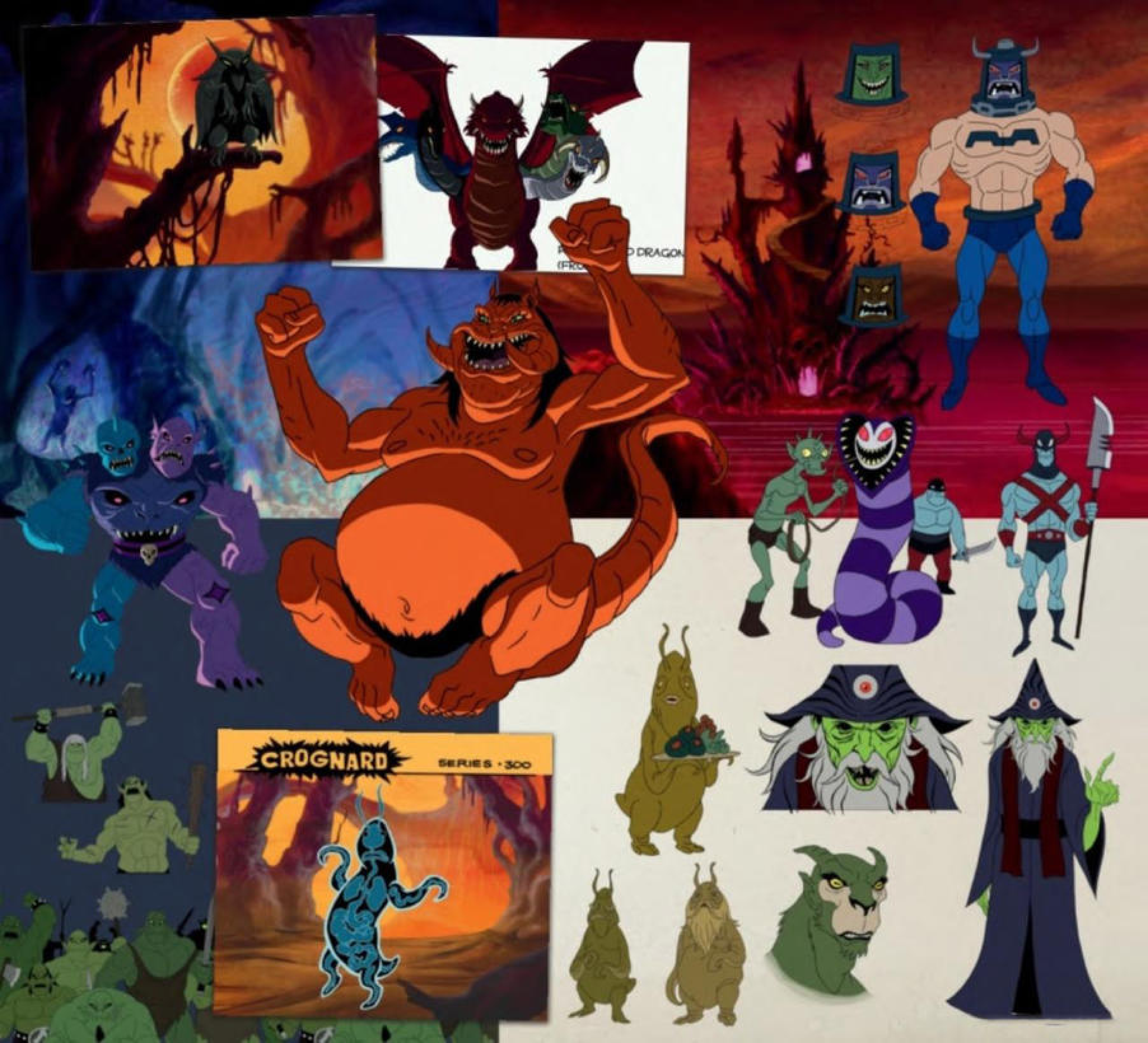

CROGNARD
SERIES • 300
CROGNARD
EXPRESSIONS

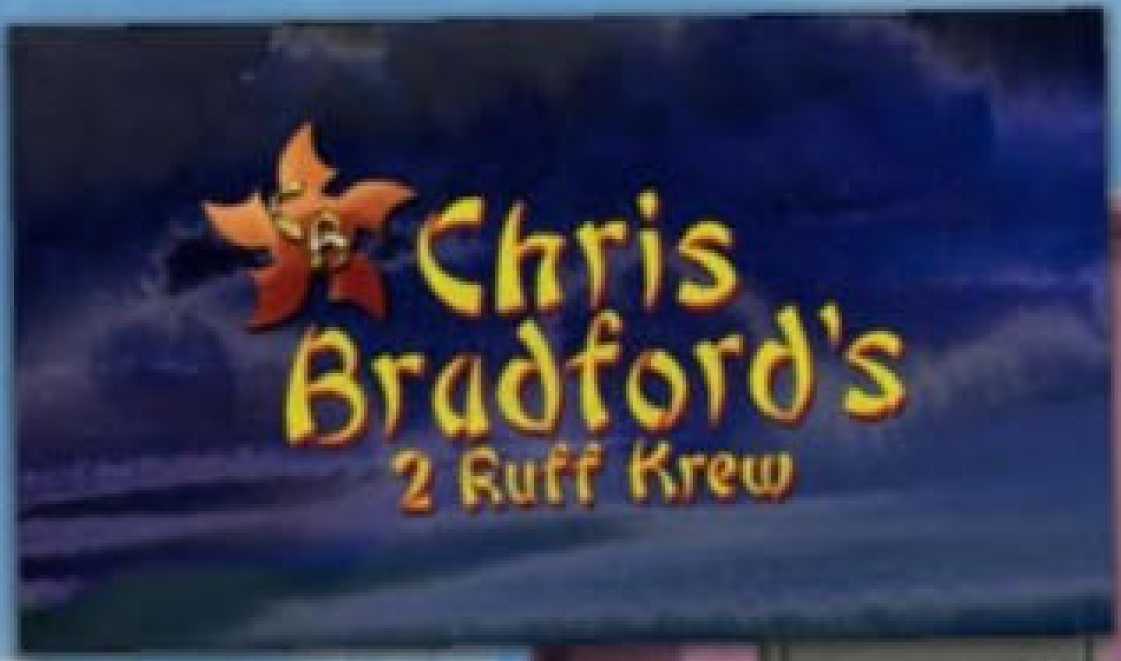

CROGNARD
SERIES • 300
GRAAH
THE GRUNK
WIZARDESS
&
SPOOCH
CROGNARD

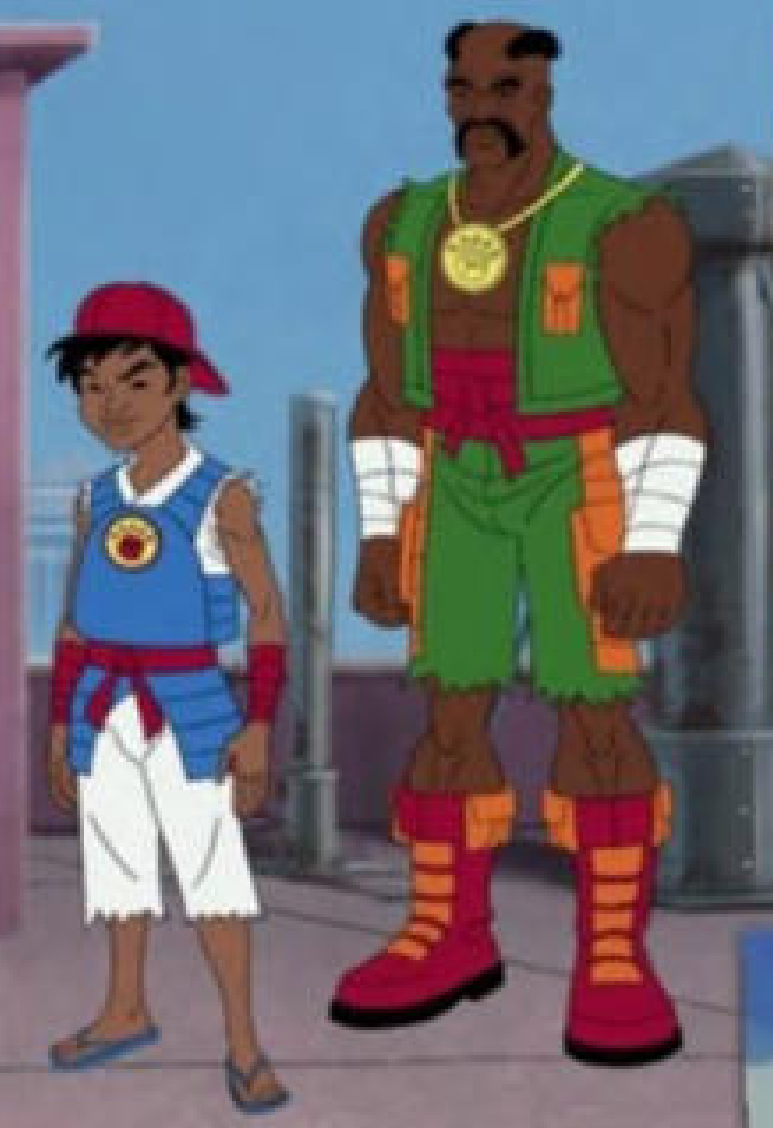





CROGNARD
SERIES • 300
GRAAH -
HEAD
POSES

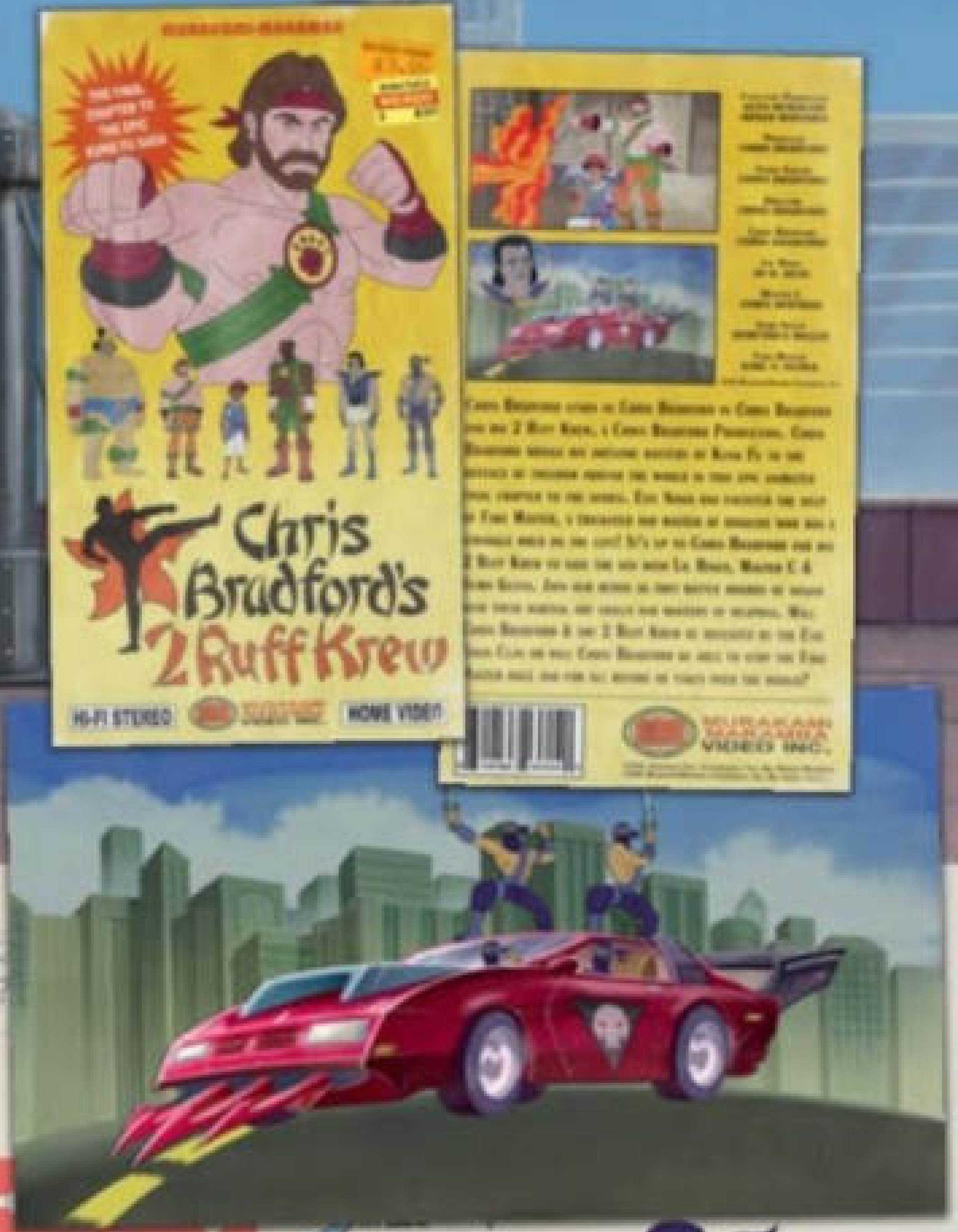

D DRAGON
(FRO
CROGNARD
SERIES • 300

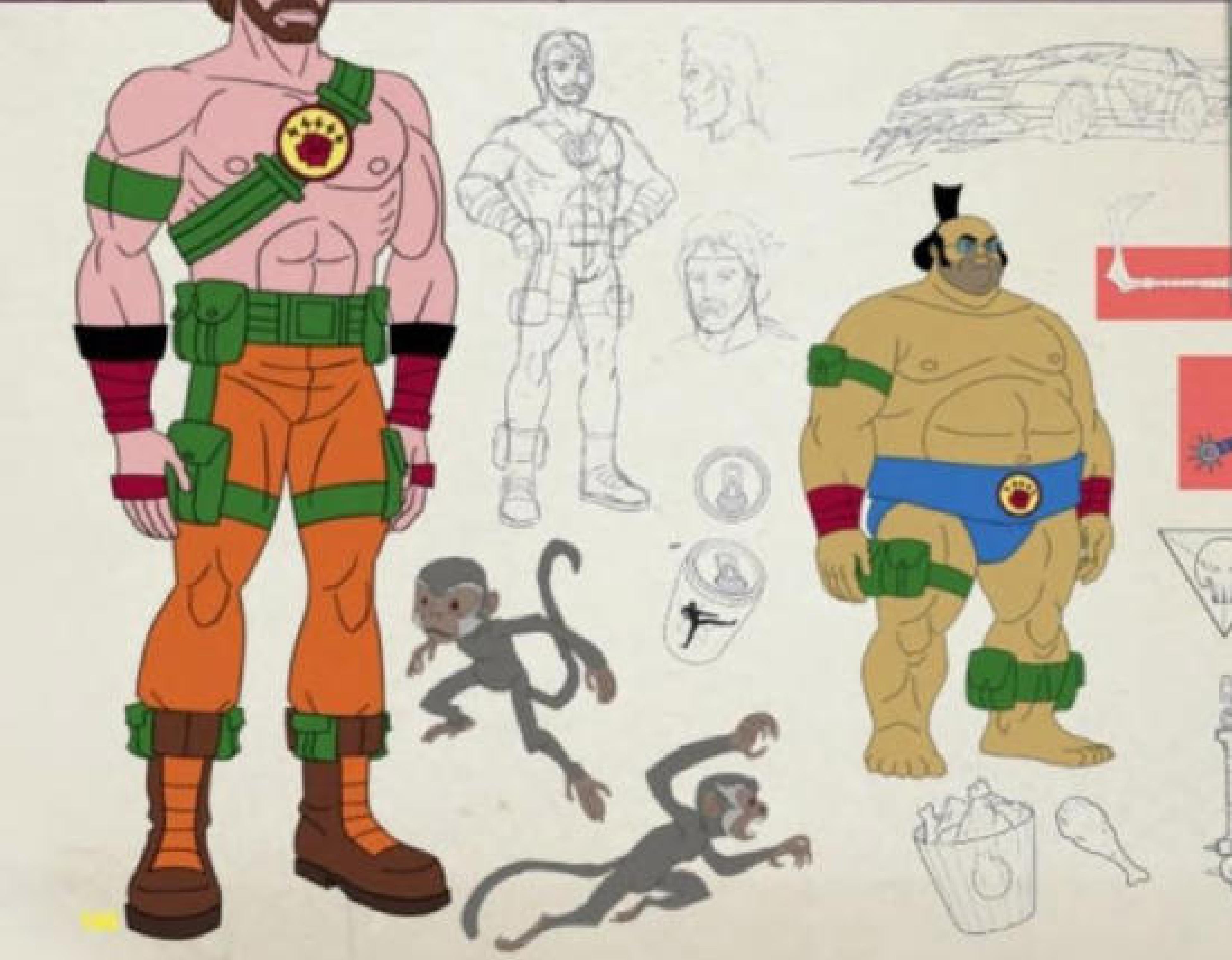

Chris Bradford's
2 Ruff Krew

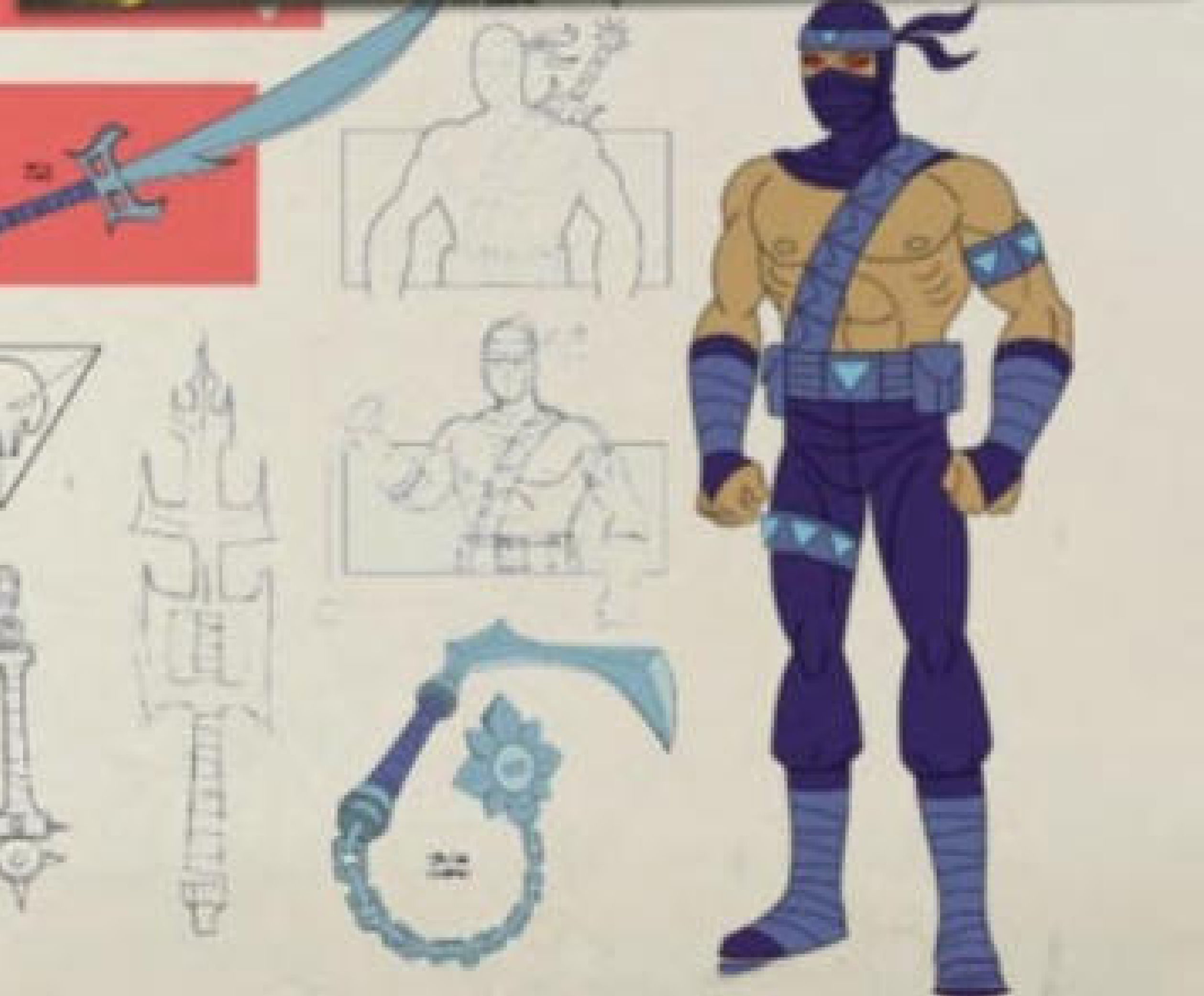


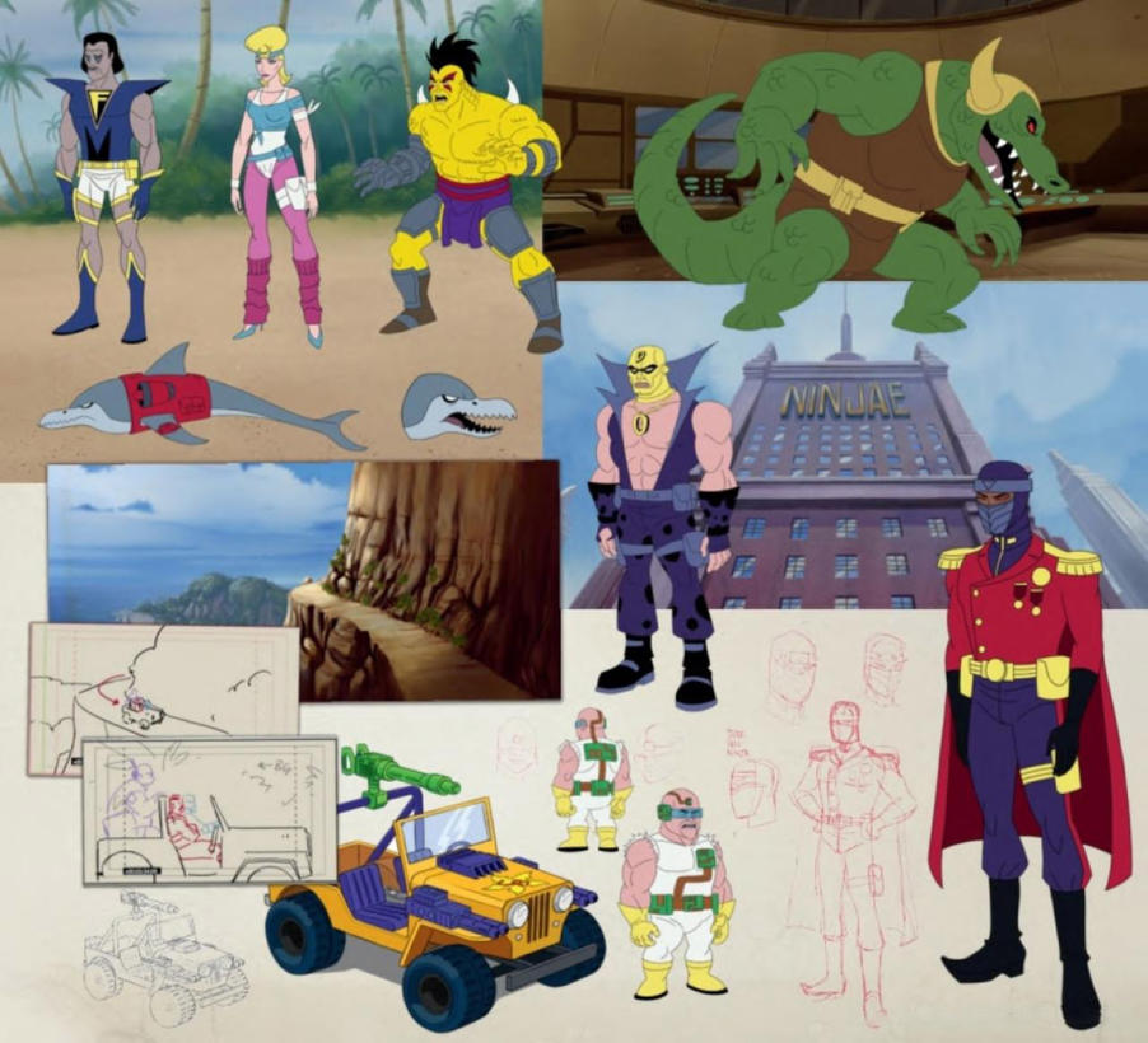
2 RUFF KREW

A classic example of a mindless late '80s cartoon, produced solely to push action figure sales. It was so layered, creating an ugly television cartoon about an actor who thinks he's a real-life hero, within a CG production of a show starring that same real martial arts actor. As a huge Mr.T fan, this show was Irineo's dream project.


Chris Bradford's
2 Ruff Krew
HI-FI STEREO
HOME VIDEO
VIDEO INC.

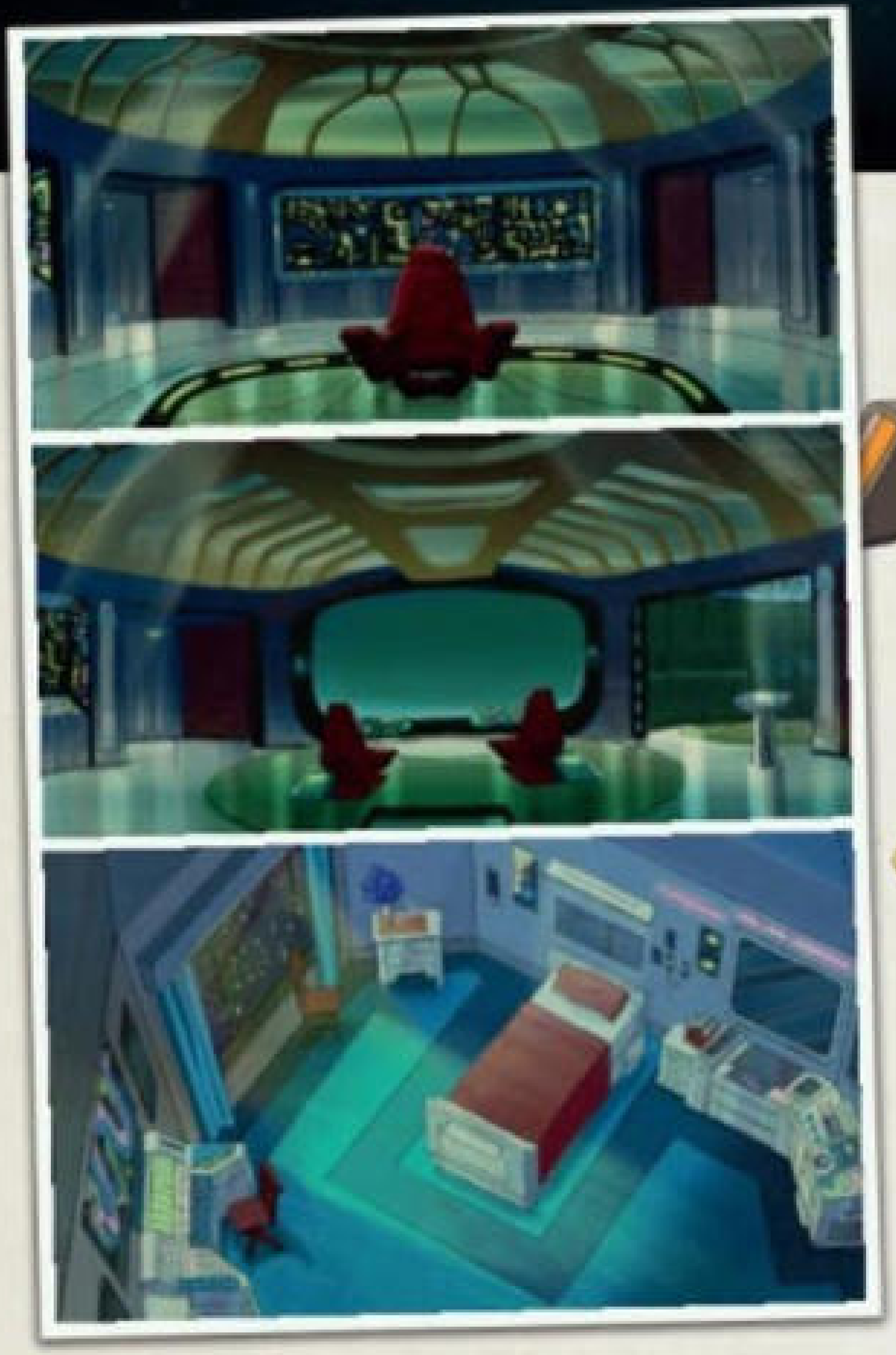


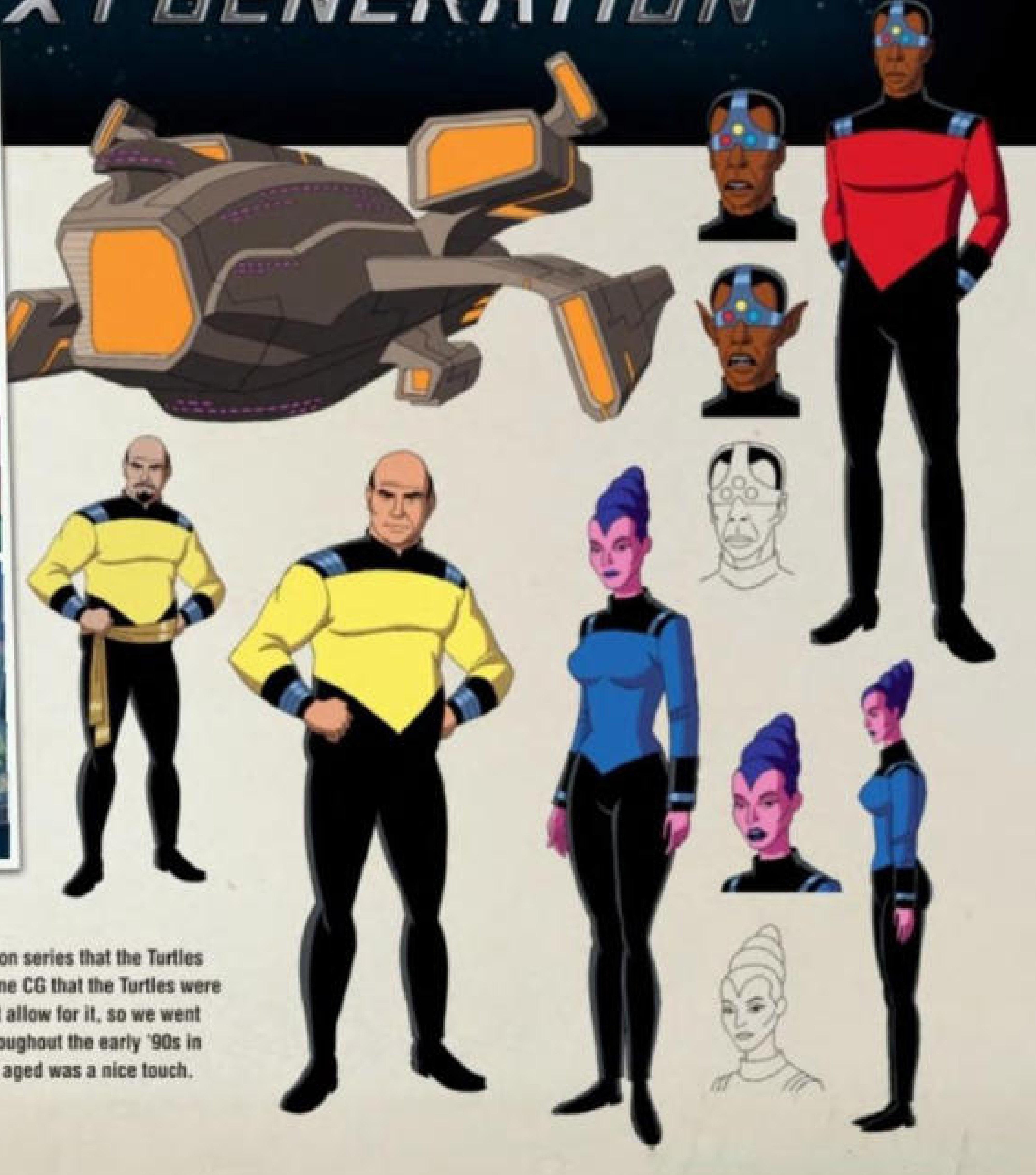



NINJAE
← BG

SPACE HEROES

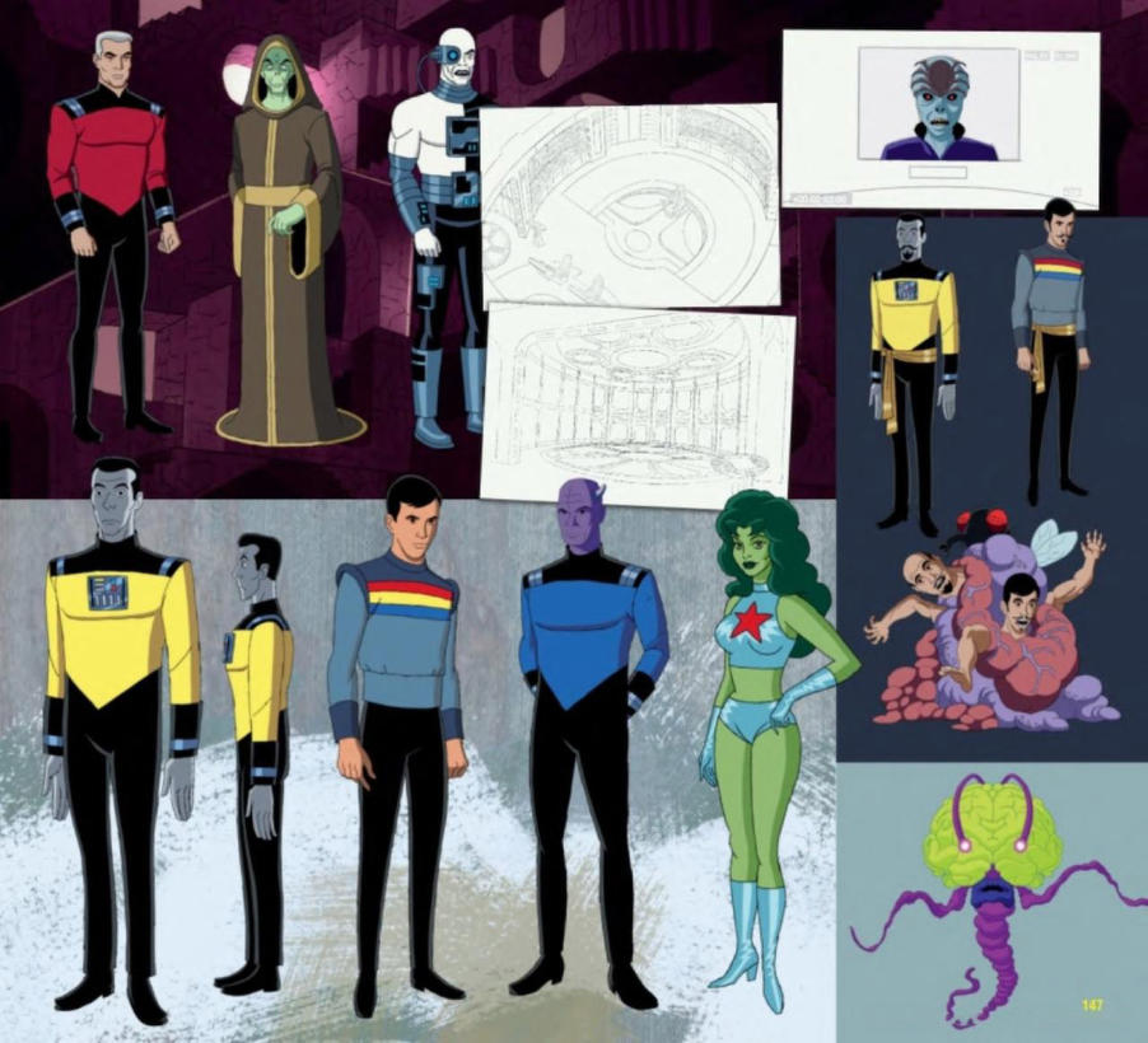
THE NEXT GENERATION





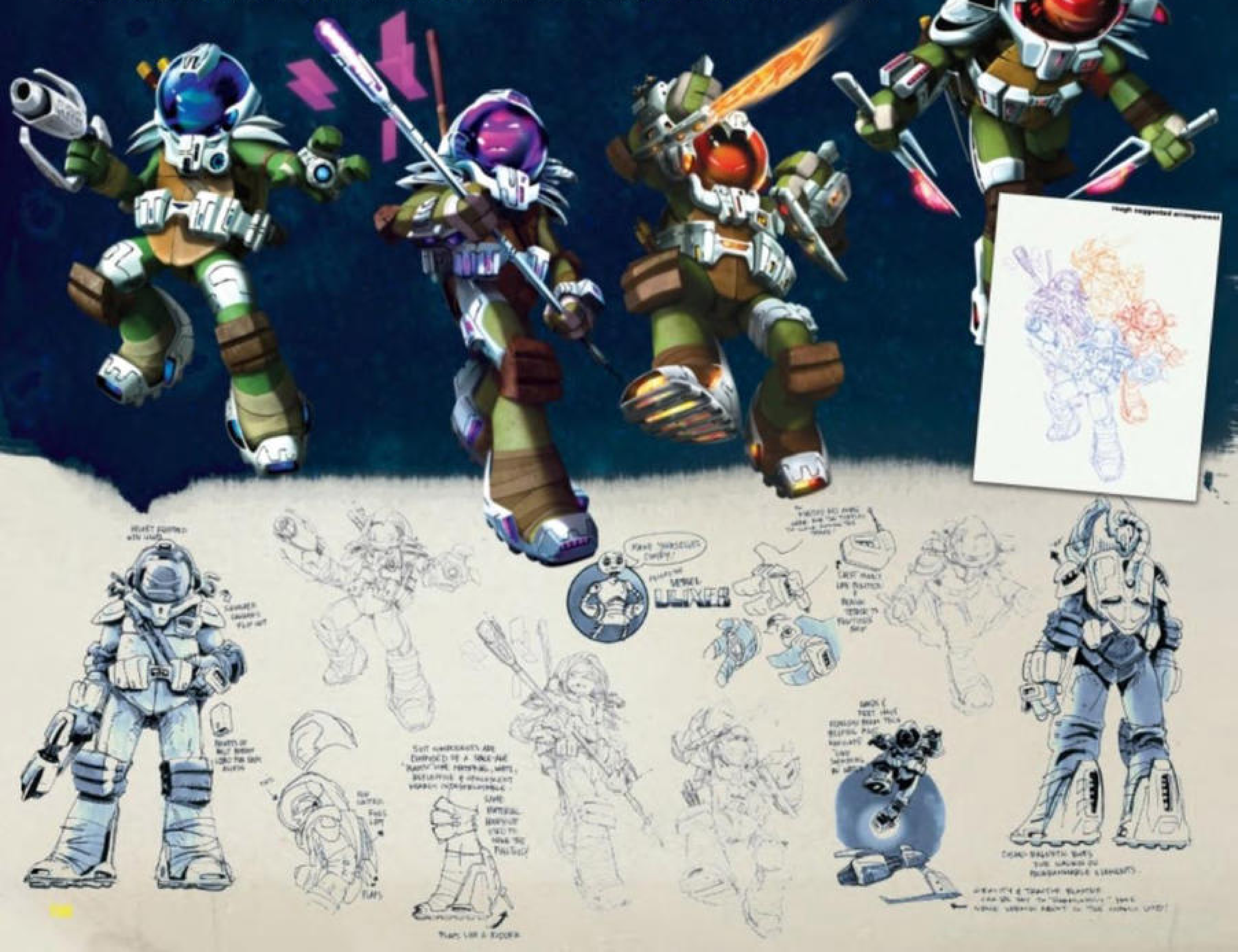
SPACE HEROES: TNG

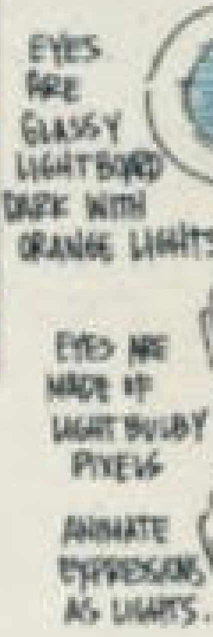
The hope was to finally produce a live-action equivalent television series that the Turtles loved to watch, which would have been accomplished in the same CG that the Turtles were created with themselves. Unfortunately, time and money did not allow for it, so we went with an overdrawn and overdetailed style that was prevalent throughout the early '90s in television animation. Showcasing how poorly Captain Ryan had aged was a nice touch. Glen killed it again with these designs.

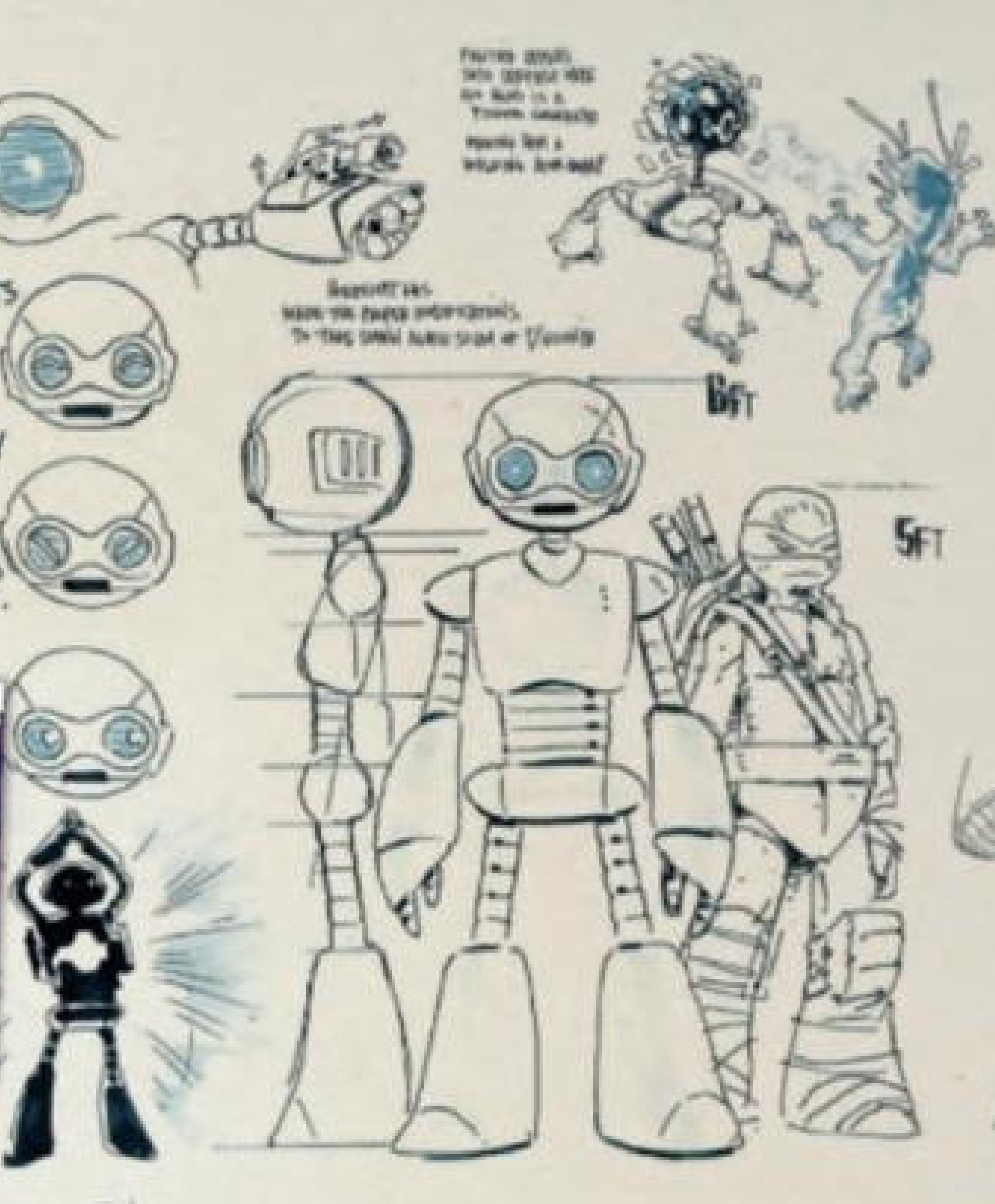


SPACESUITS

Playmates Toys wanted the Turtles to be metallic for a toy sales feature, but I didn't want to make the suits so shiny that they would become visually noisy—this was to be compounded if Fugitoid's ship was also to be metallized as well as the Dimension X tech. I learned early on that you can't put a Ninja Turtle in a jumpsuit—even if you dress them as Ghostbusters, they still look like janitors! The solution was to give them specific body-armor plates that would accent their bodies. Keeping their existing armor pads was a help.

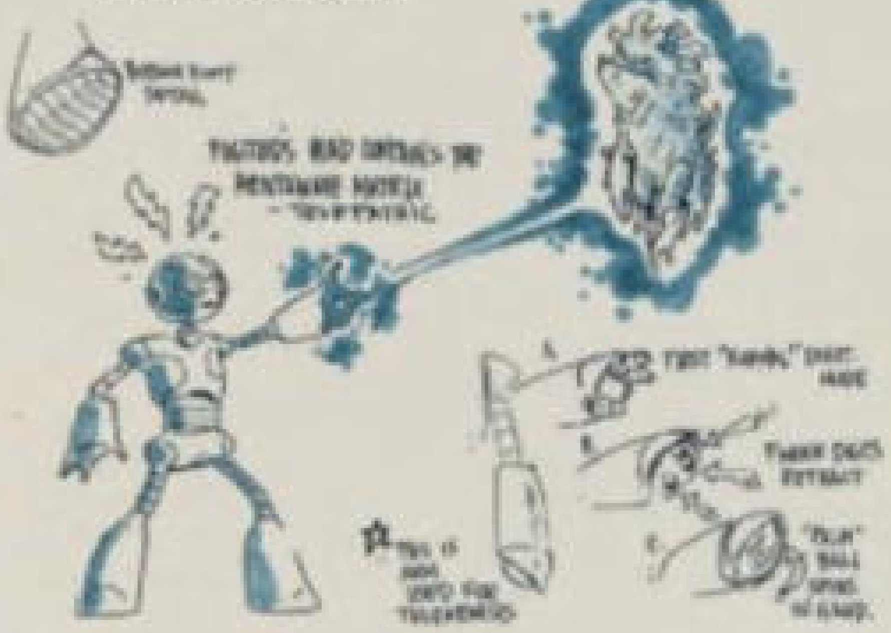


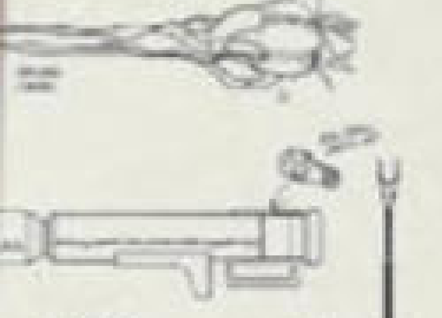

EYES ARE GLASSY LIGHT BOARD DARK WITH ORANGE LIGHTS
EYES ARE MADE OF LIGHT BULBY PIXELS
ANIMATE EXPRESSIONS AS LIGHTS.



FUGITOID

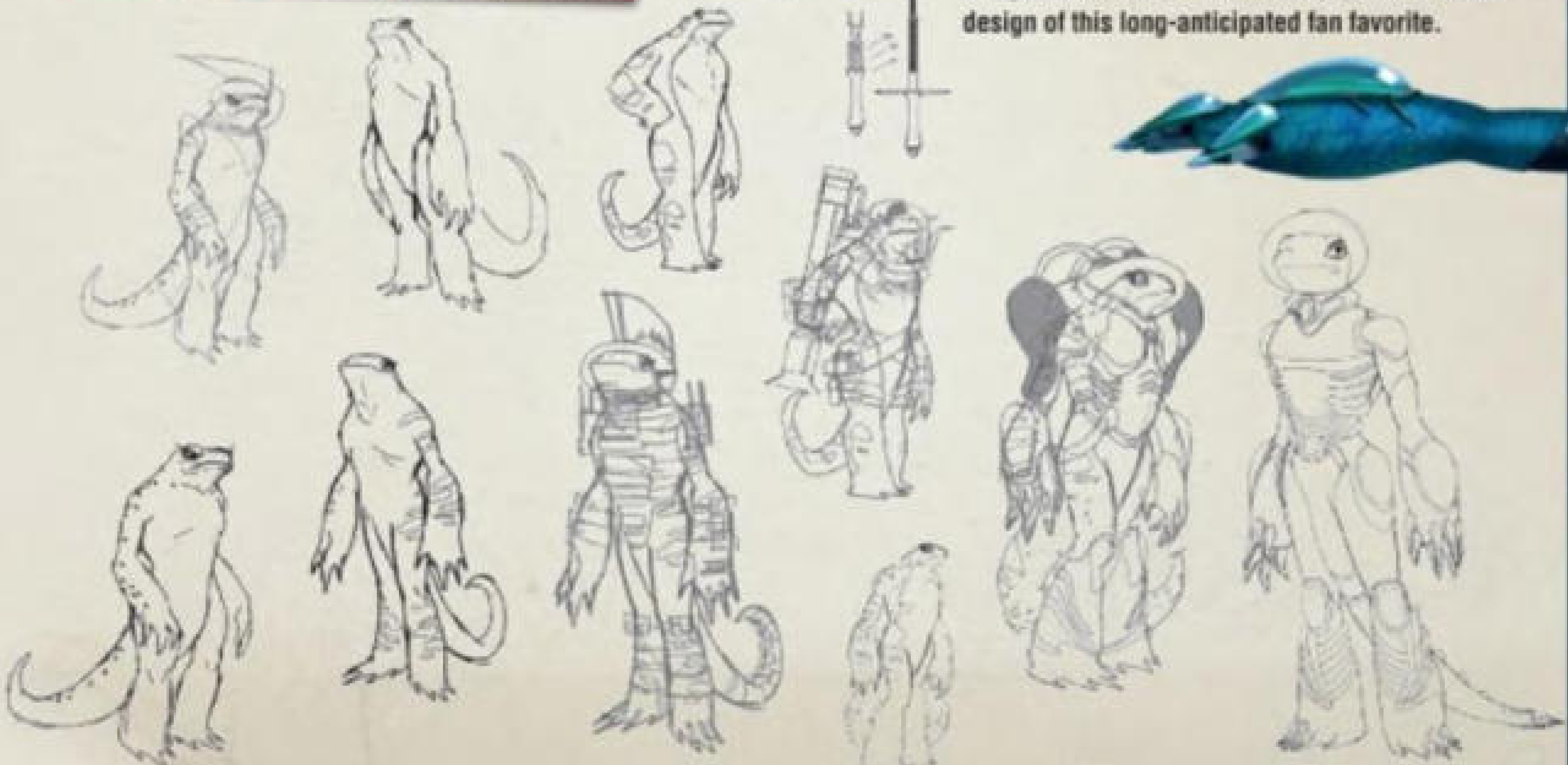
Getting Fugitoid to look minimal and perfect took way longer than a standard organic creature with perfect imperfections. His sculpt introduced the concept of functioning engineering—no part of him was to stretch or twist like everything had since. All his parts could collapse and slide to make him appear as a believable, built cyborg. His head was oversized to make him somewhat silly and appealing. He also transforms into a gun and a bomb.

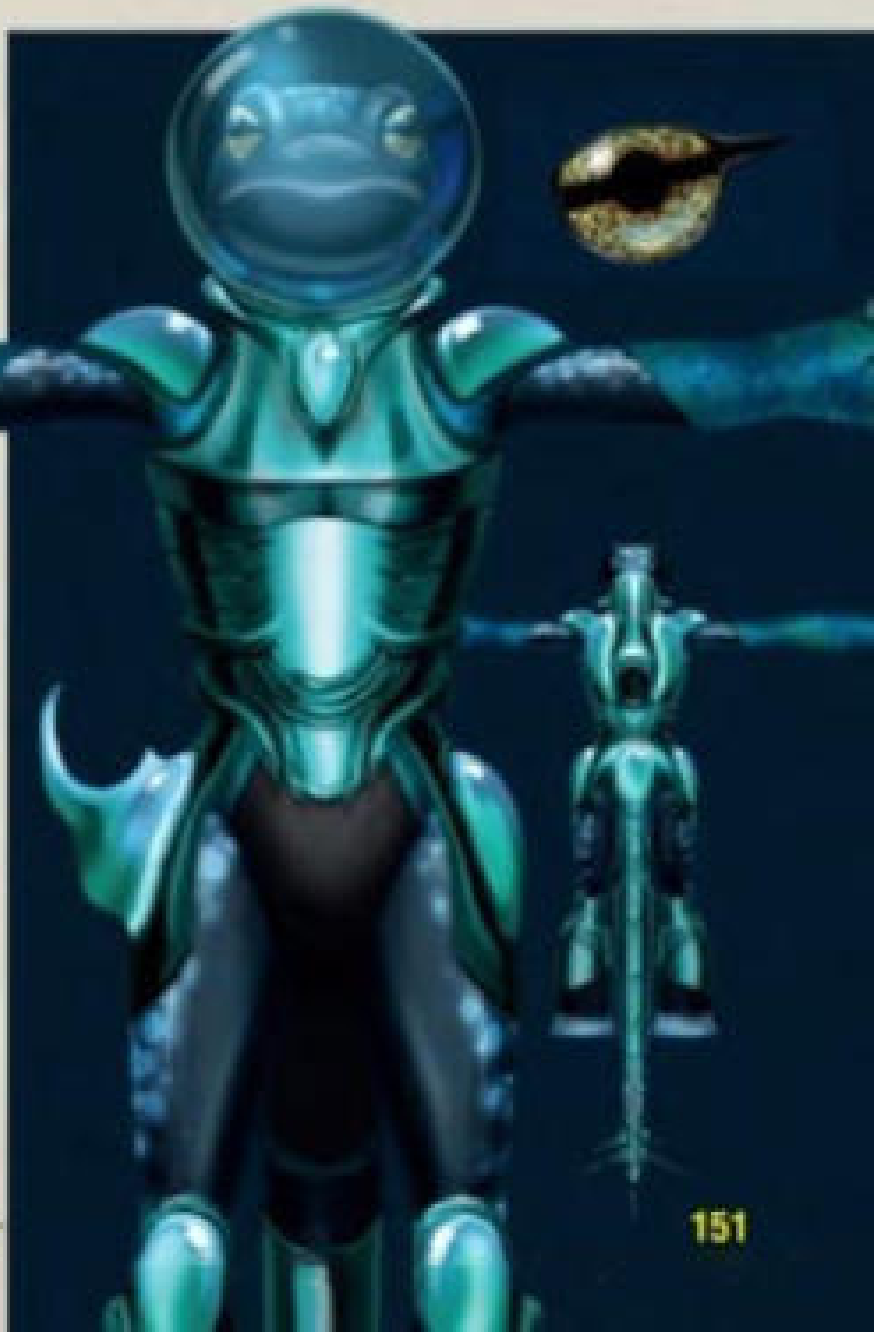


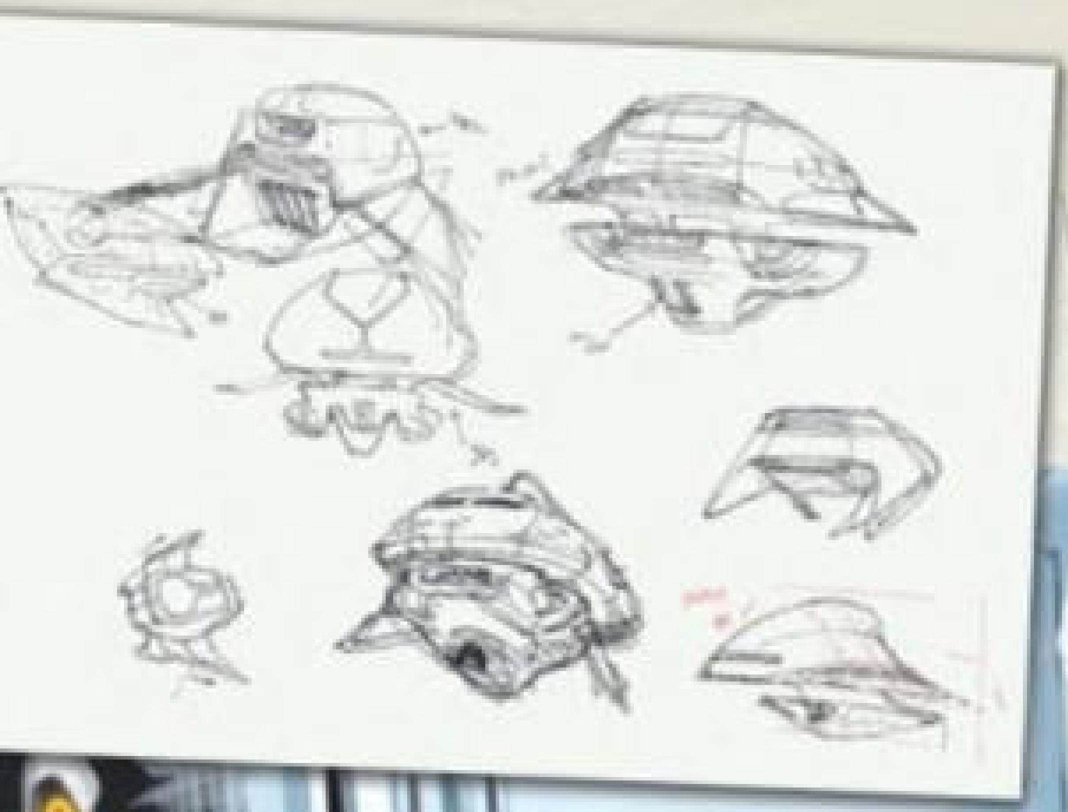


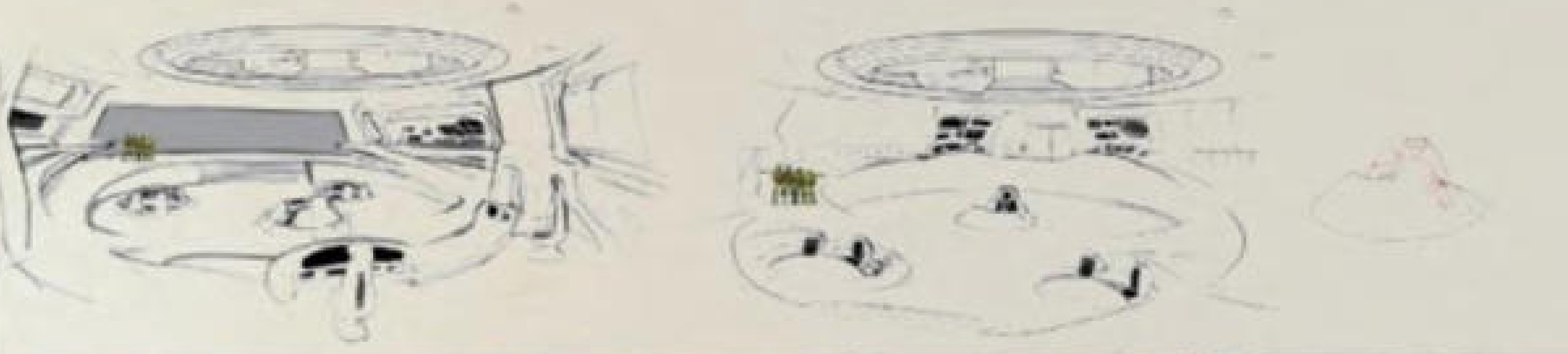
MONA LISA

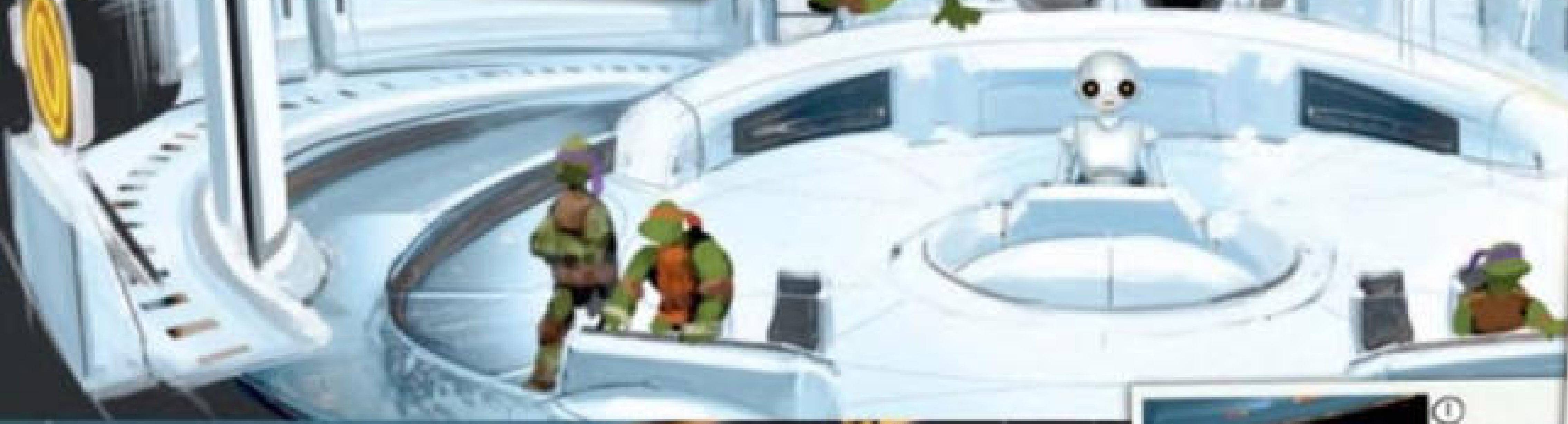
Early on we disregarded the Fred Wolf version of this character and instead went with more of a "Vasquez" space-marine type from *Aliens*. Dou Hong was tasked with her concepts and the final design of this long-anticipated fan favorite.

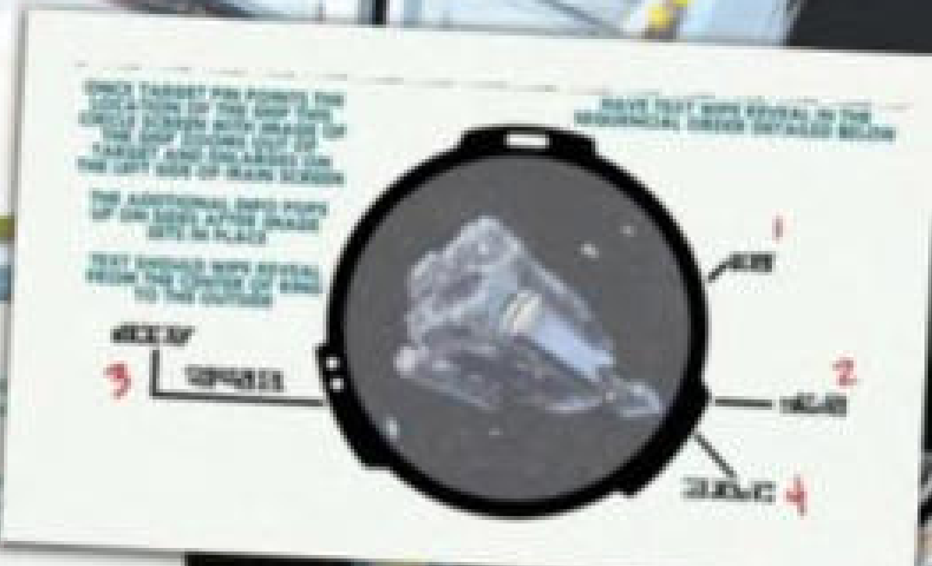










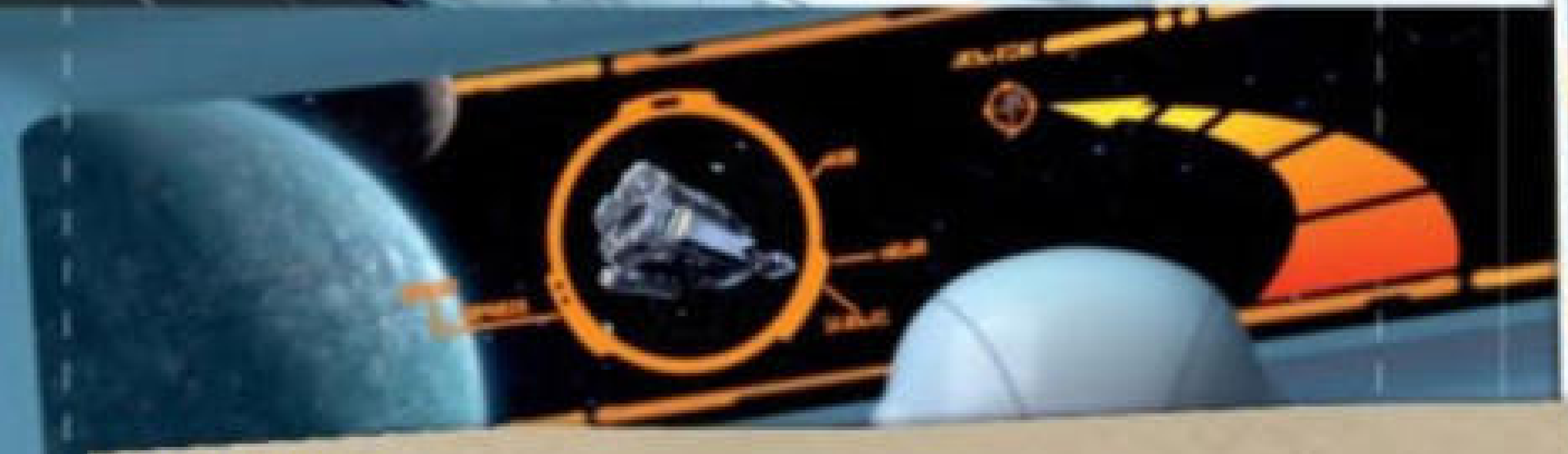


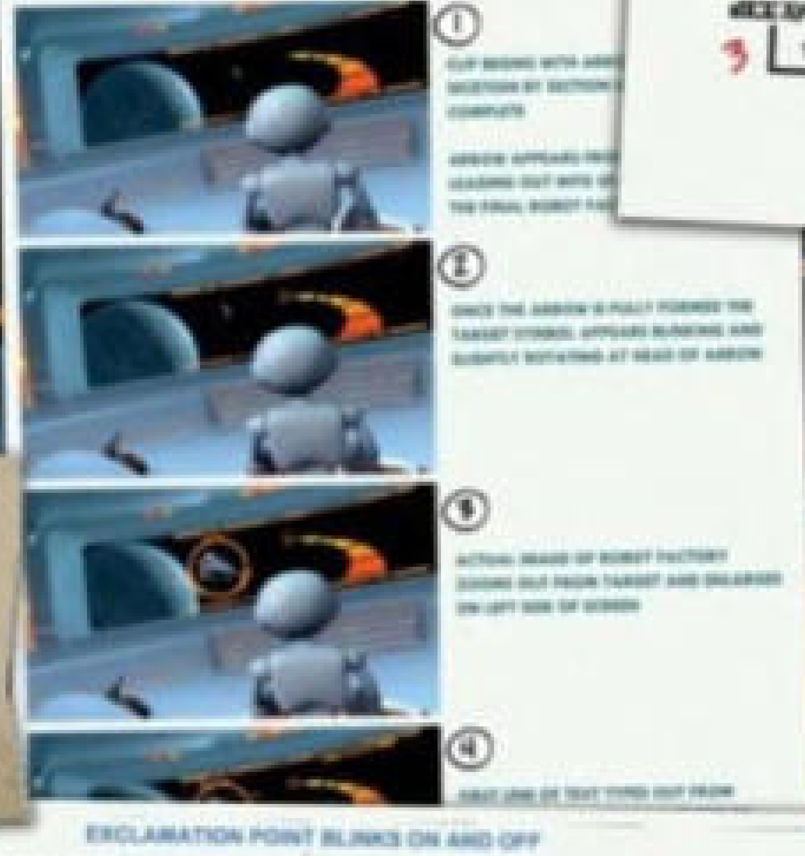
ONCE TARGET PIN POINTS THE LOCATION OF THE SHIP THE CIRCLE SCREEN WITH IMAGE OF THE SHIP ZOOMS OUT OF TARGET AND ENLARGES ON THE LEFT SIDE OF MAIN SCREEN

THE ADDITIONAL INFO POPS UP ON SIDES AFTER IMAGE GETS IN PLACE

TEXT SHOULD WIPE REVEAL FROM THE CENTER OF RINGS TO THE OUTSIDE

HAVE TEXT WIPE REVEAL IN THE SEQUENTIAL ORDER OUTLINED BELOW





①

CLIP BEGINS WITH ARROW
SECTION BY SECTION
COMPLETE

ARROW APPEARS FROM
LEADING OUT INTO
THE FINAL ROBOT FA

②

ONCE THE ARROW IS FULLY FORMED THE TARGET SYMBOL APPEARS BLINKING AND SLIGHTLY ROTATING AT HEAD OF ARROW

③

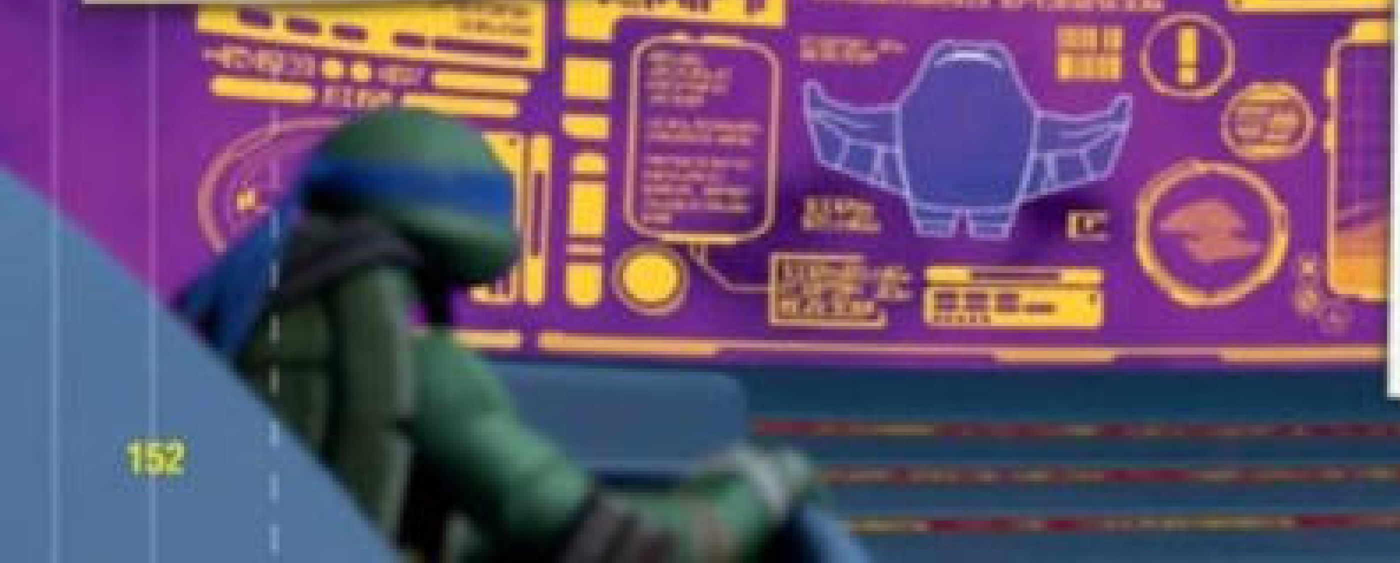
ACTUAL IMAGE OF ROBOT FACTORY ZOOMS OUT FROM TARGET AND ENLARGES ON LEFT SIDE OF SCREEN

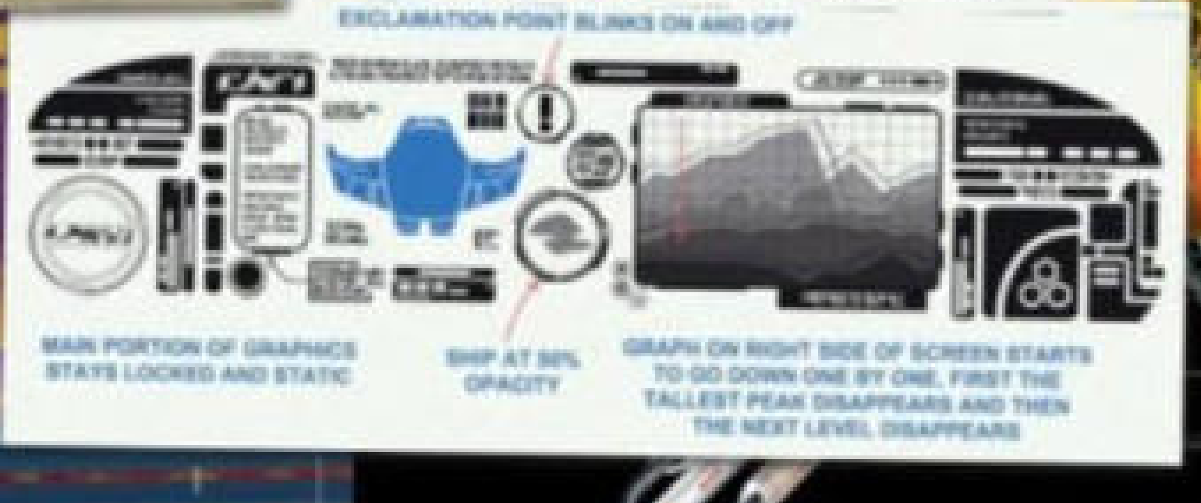
④

FIRST LINE OF TEXT TYPED OUT FROM

ULIXES

Fugitoid's space vessel, as elegantly engineered as he himself. Designed with giant screens offering an exterior view and graphic overlays to help economize visual storytelling in space battles. This ship was a complex set with its engine room, airlock, recreational living space, and armory. It was designed collectively by the entire set-design team.



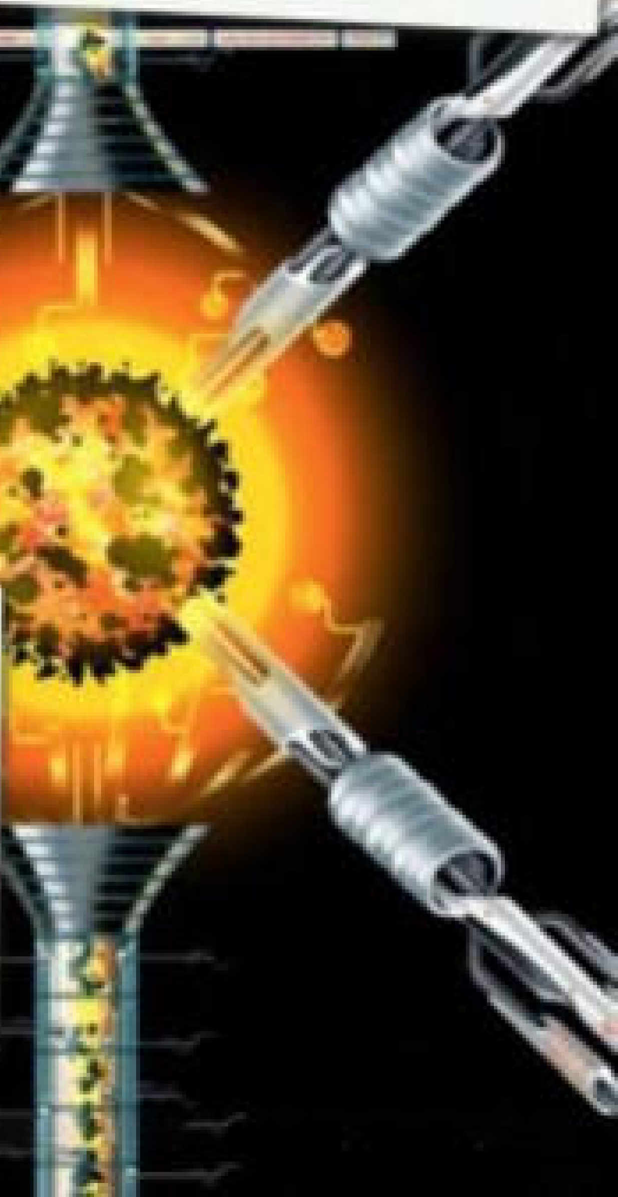


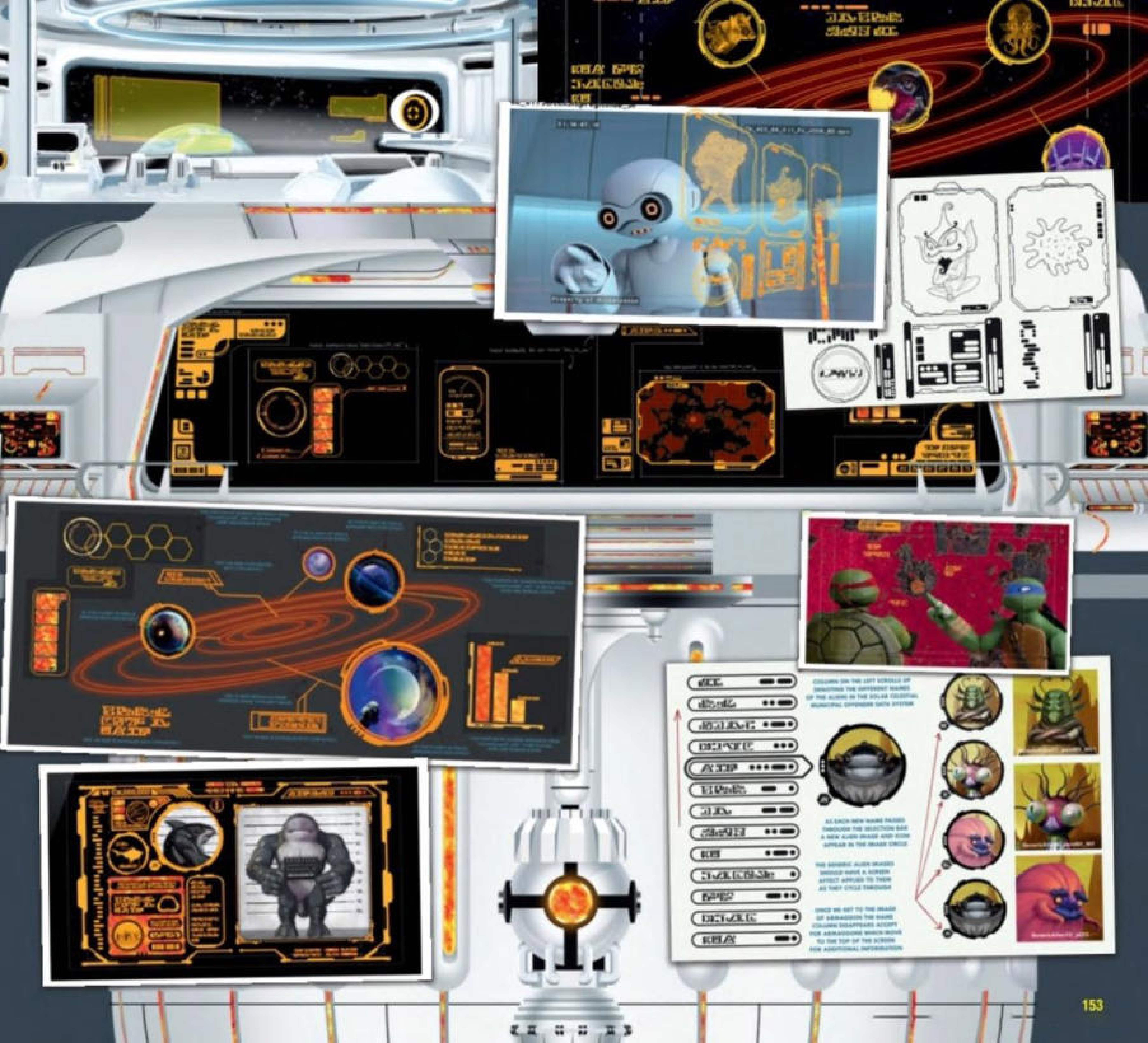
EXCLAMATION POINT BLINKS ON AND OFF

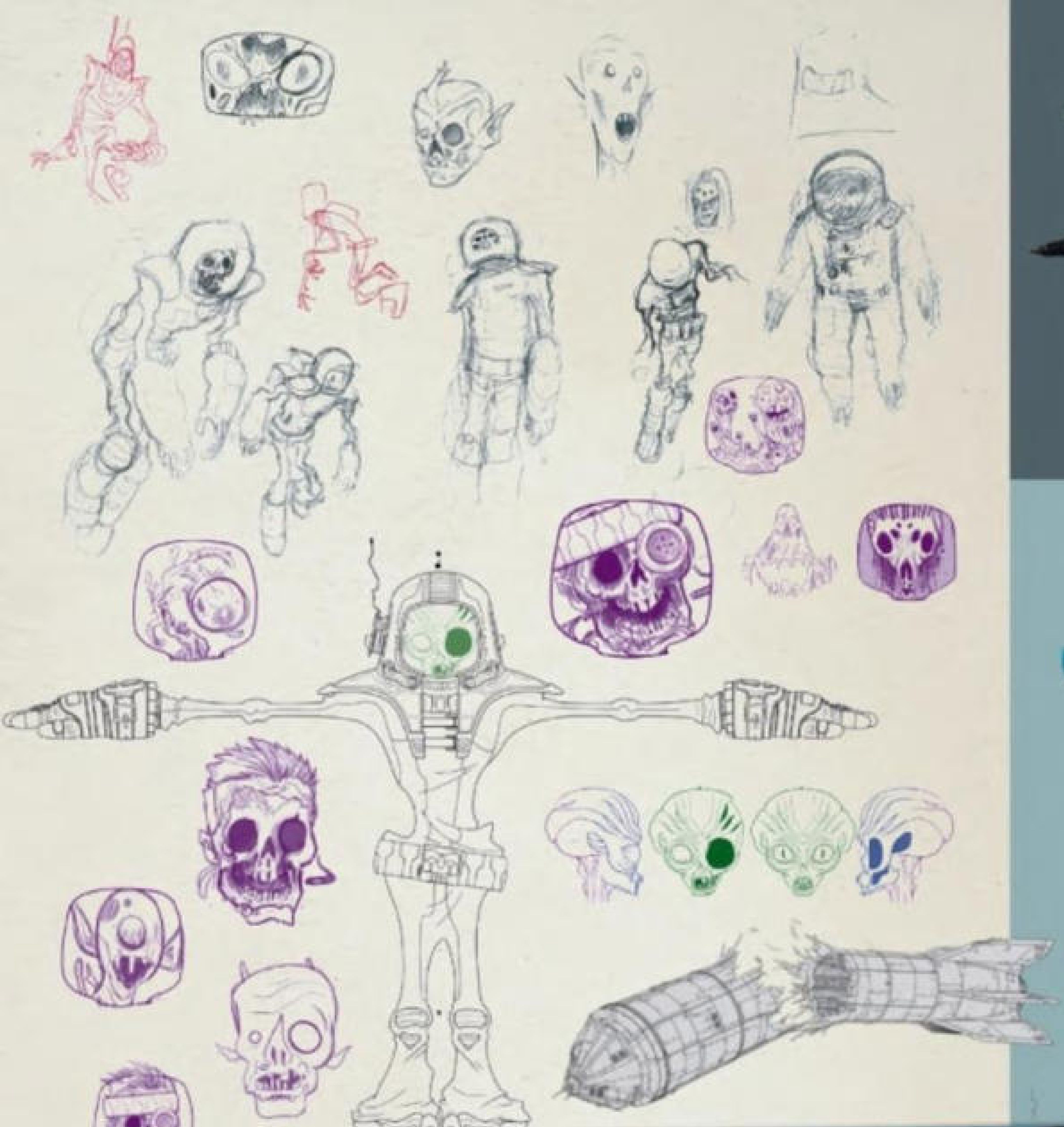
MAIN PORTION OF GRAPHICS STAYS LOCKED AND STATIC

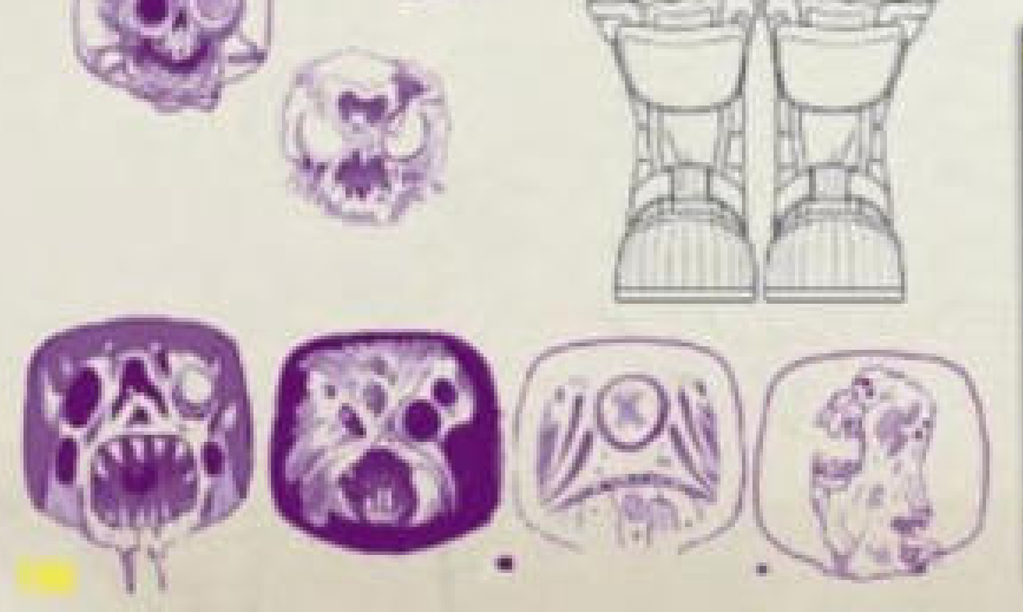
SHIP AT 50% OPACITY

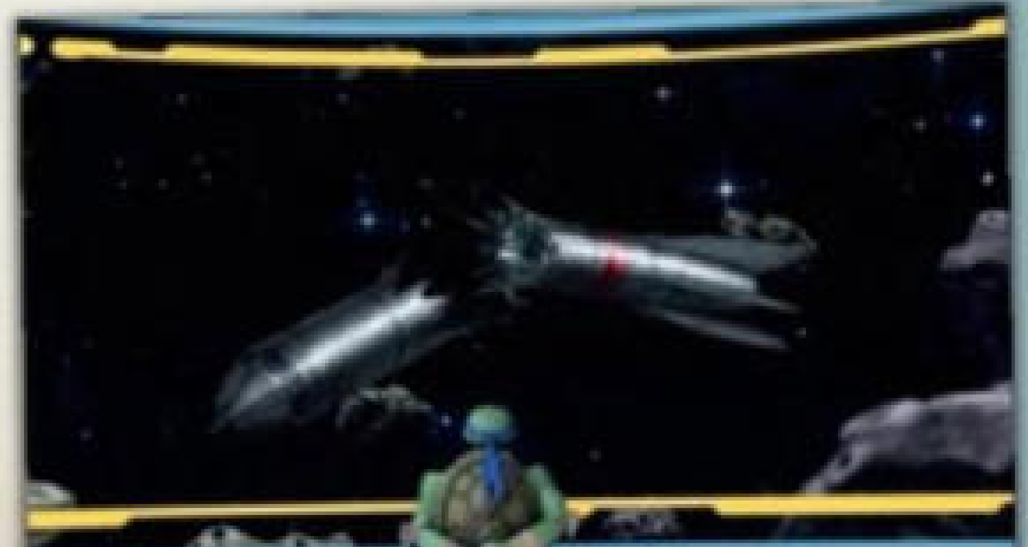
GRAPH ON RIGHT SIDE OF SCREEN STARTS TO GO DOWN ONE BY ONE, FIRST THE TALLEST PEAK DISAPPEARS AND THEN THE NEXT LEVEL DISAPPEARS

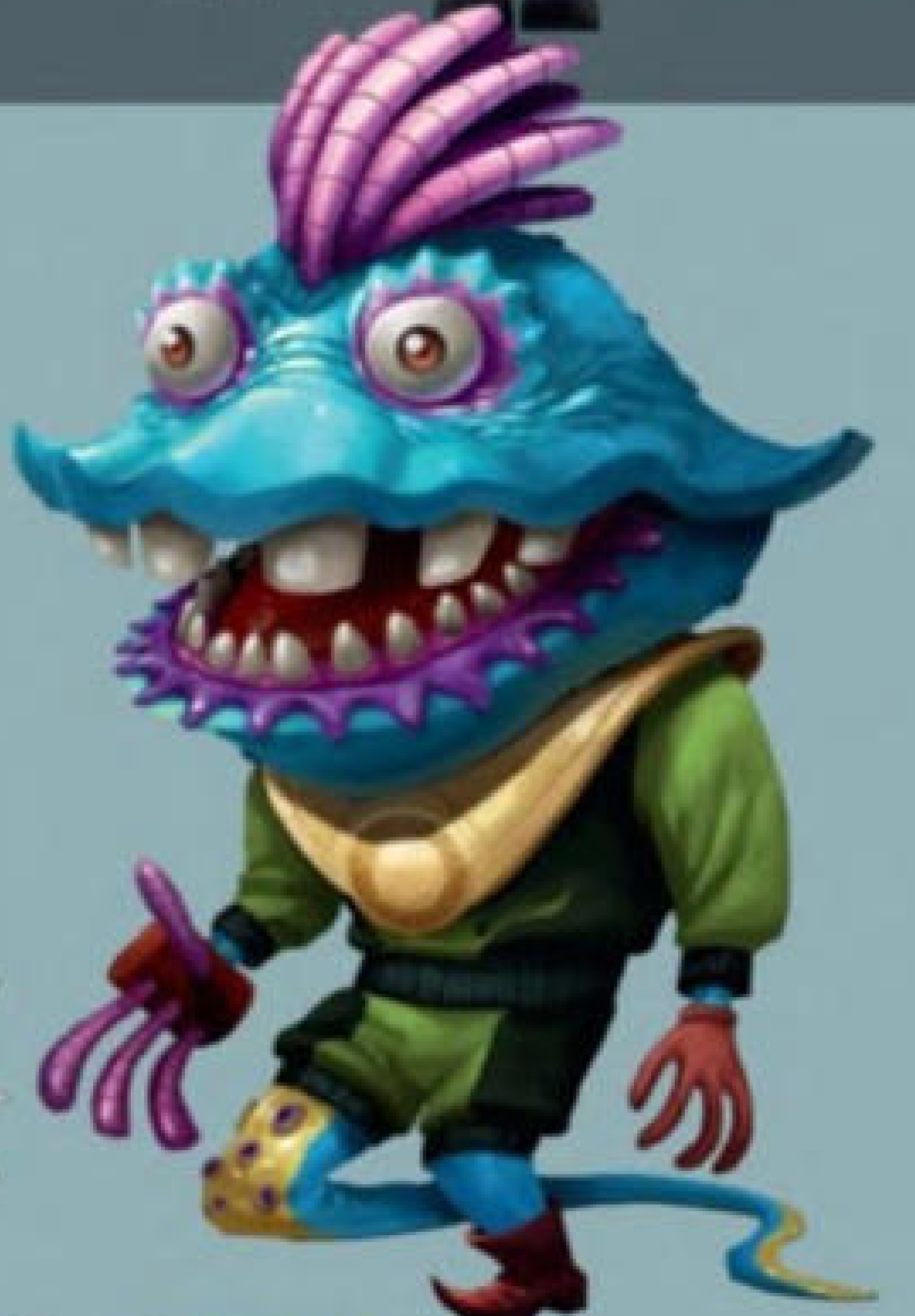



COLUMN ON THE LEFT SCROLLS UP DENOTING THE DIFFERENT NAMES OF THE ALIENS IN THE SOLAR CELESTIAL MUNICIPAL OFFENDER DATA SYSTEM
AS EACH NEW NAME PASSES THROUGH THE SELECTION BAR A NEW ALIEN IMAGE AND ICON APPEAR IN THE IMAGE CIRCLE
THE GENERIC ALIEN IMAGES SHOULD HAVE A SCREEN AFFECT APPLIED TO THEM AS THEY CYCLE THROUGH
ONCE WE GET TO THE IMAGE OF ARMAGGON THE NAME COLUMN DISAPPEARS ACCEPT FOR ARMAGGONS WHICH MOVE TO THE TOP OF THE SCREEN FOR ADDITIONAL INFORMATION



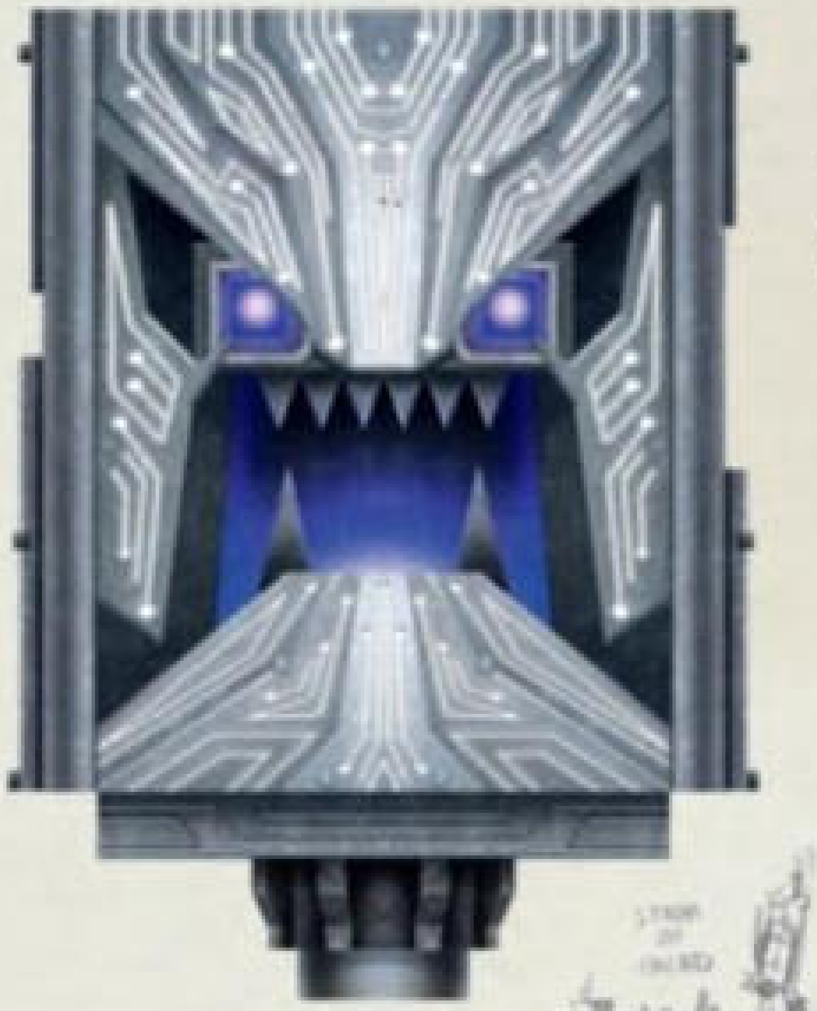


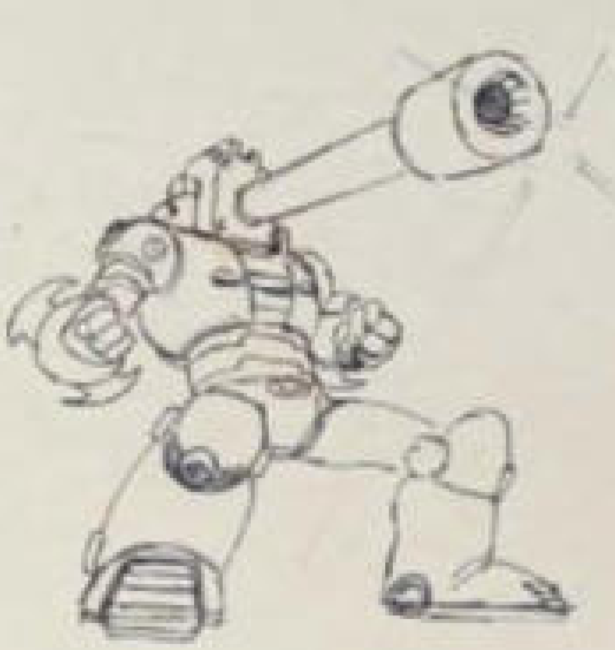


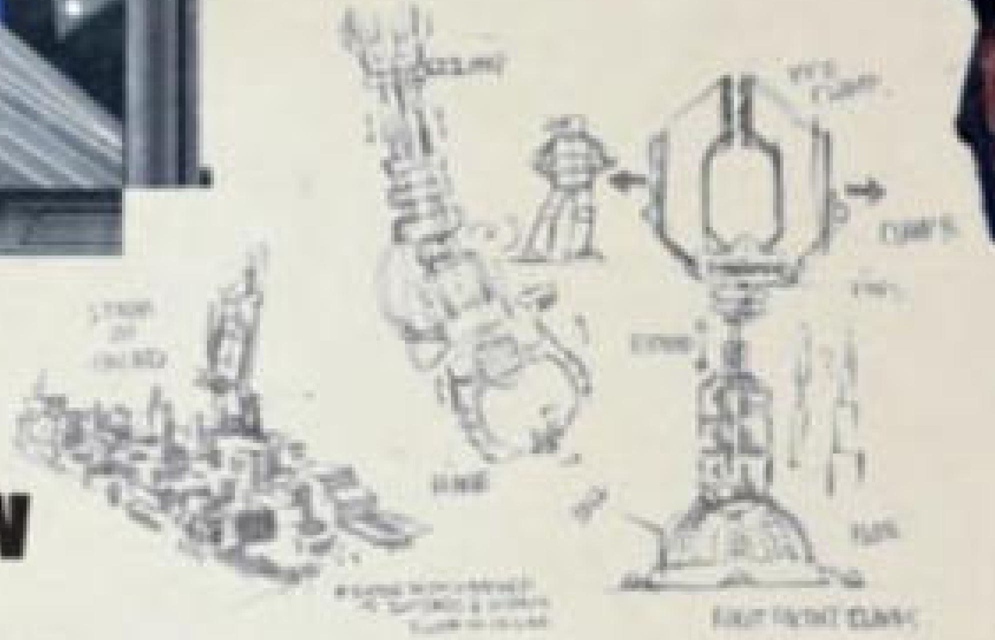


WYRM

Given the nature of his surrealist personality and cartoony proportions, this is an example of a character we designed specifically like its '90s toy counterpart. Glenn Wong engineered several different arms and heads for Wyrm so that he could perform all his various "loony" animated transformation tricks. This character was almost a practical movie special effect puppet!

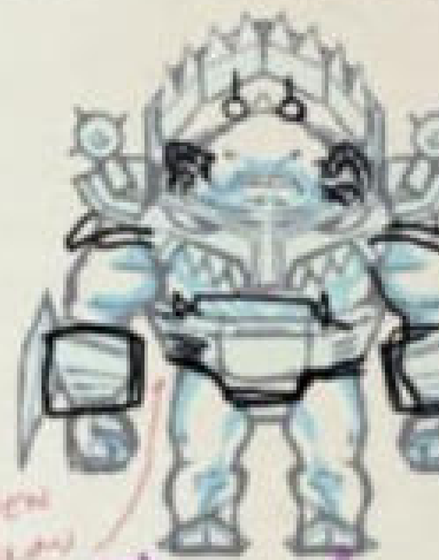


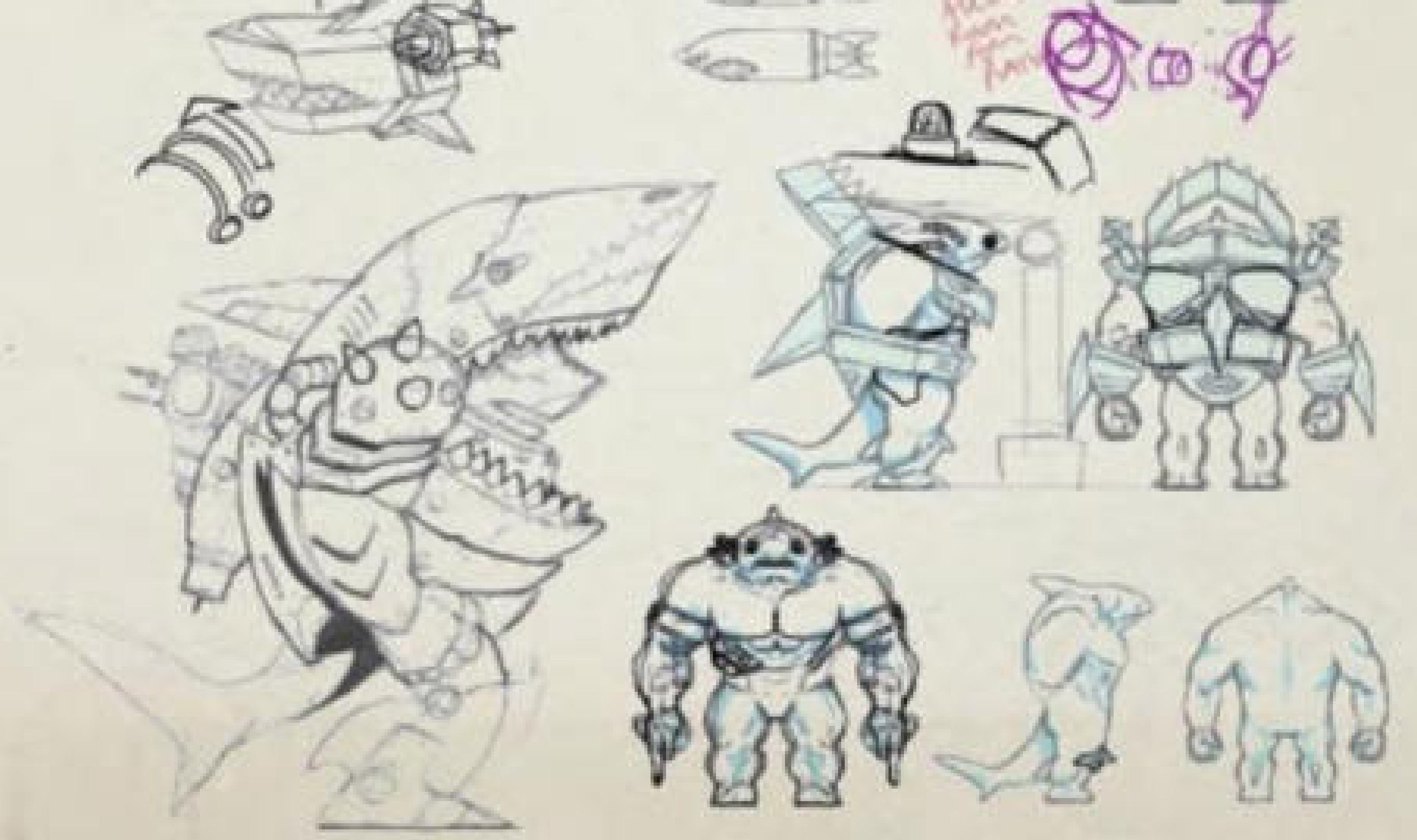


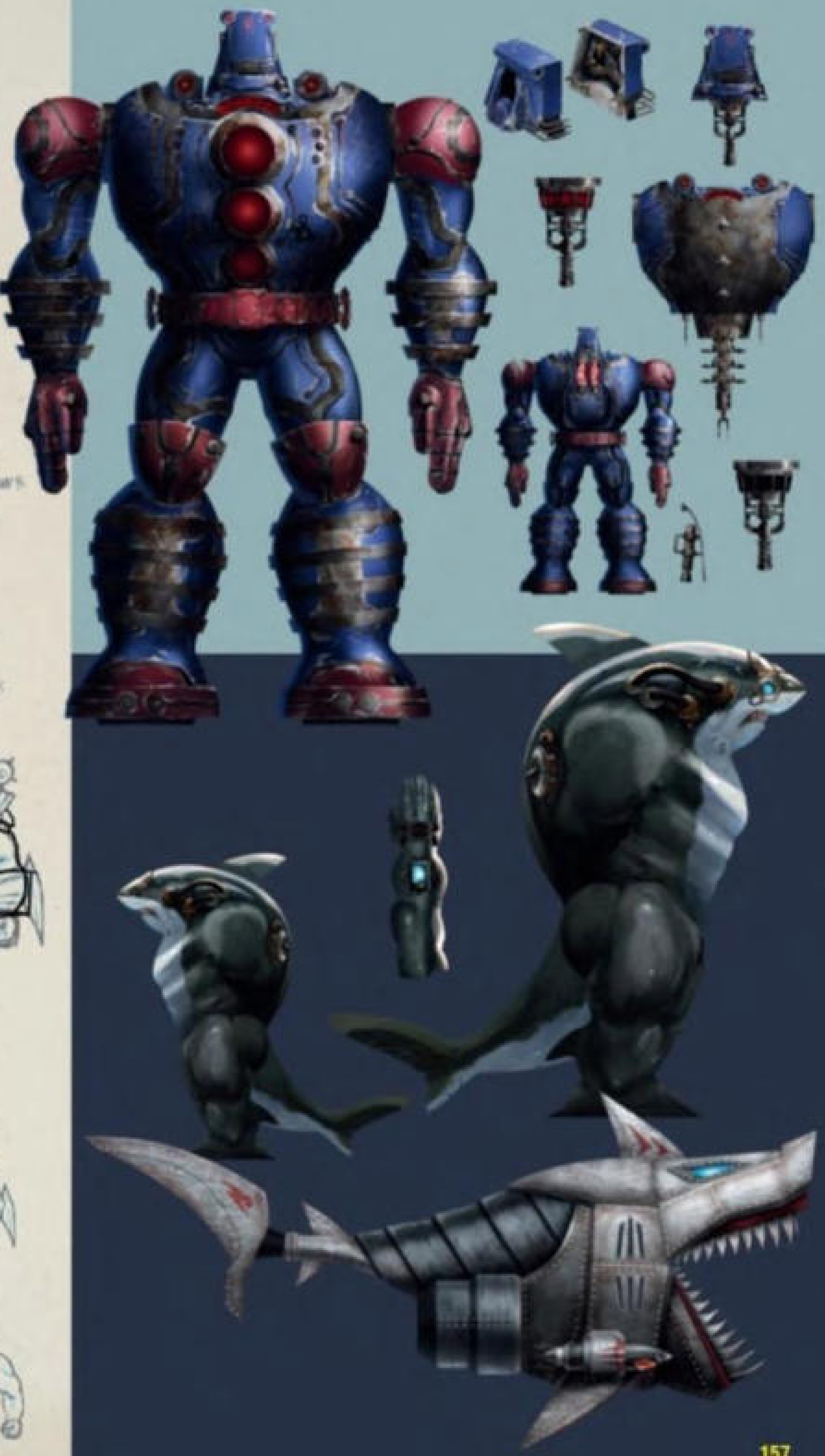


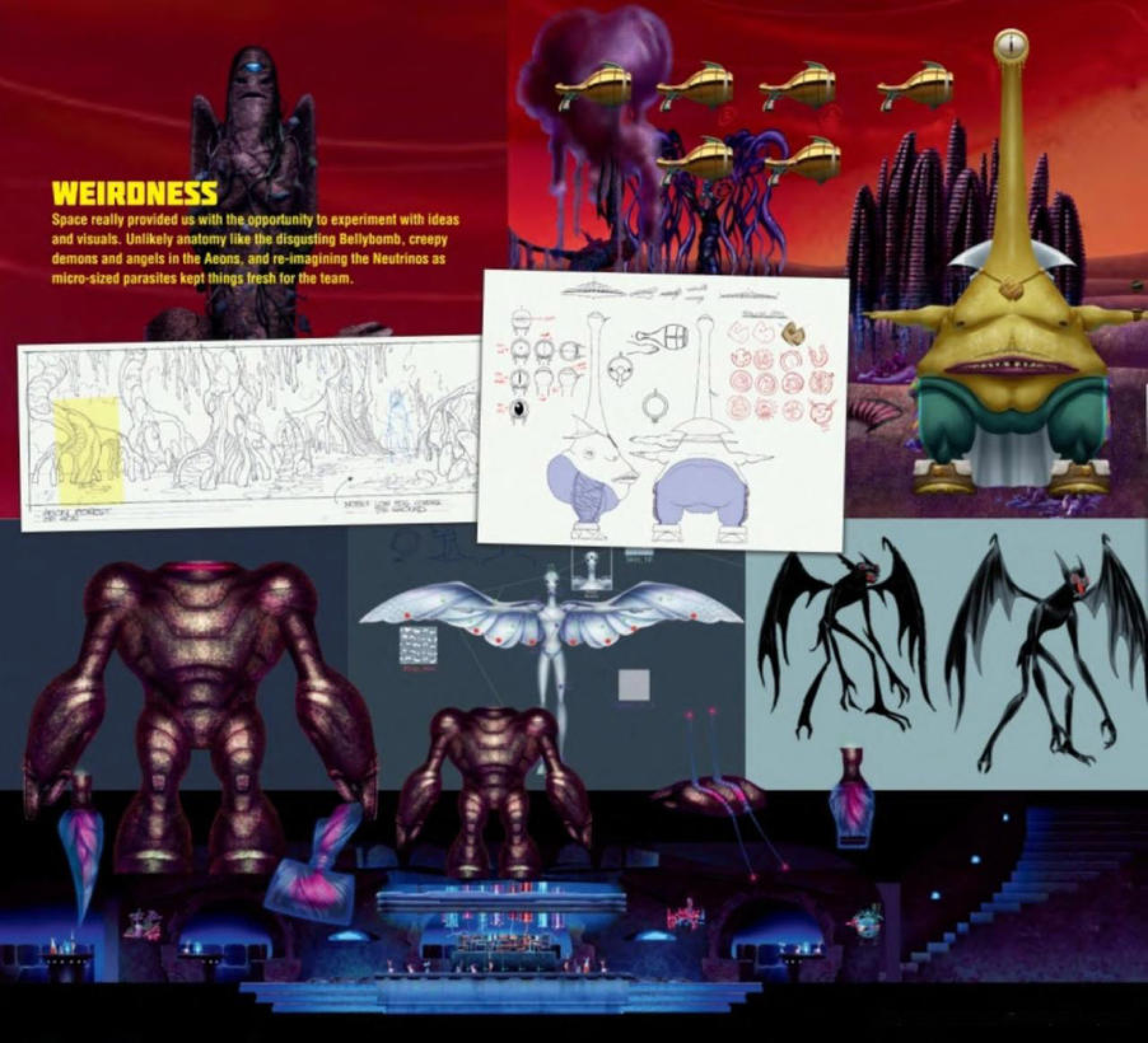
THE OUTLAW ARMAGGON

This episode was very detailed and the models built for it were among the slowest to complete. A defunct, haunted, war-robot factory that transforms into an evil entity, while the Turtles battle giant robots and Ron Perlman as a bounty hunter shark! The sets were economized with different modular tiles. Armaggon had to transform as well into an armored shark spacecraft for deep-space travel. This episode remains one of my favorites.



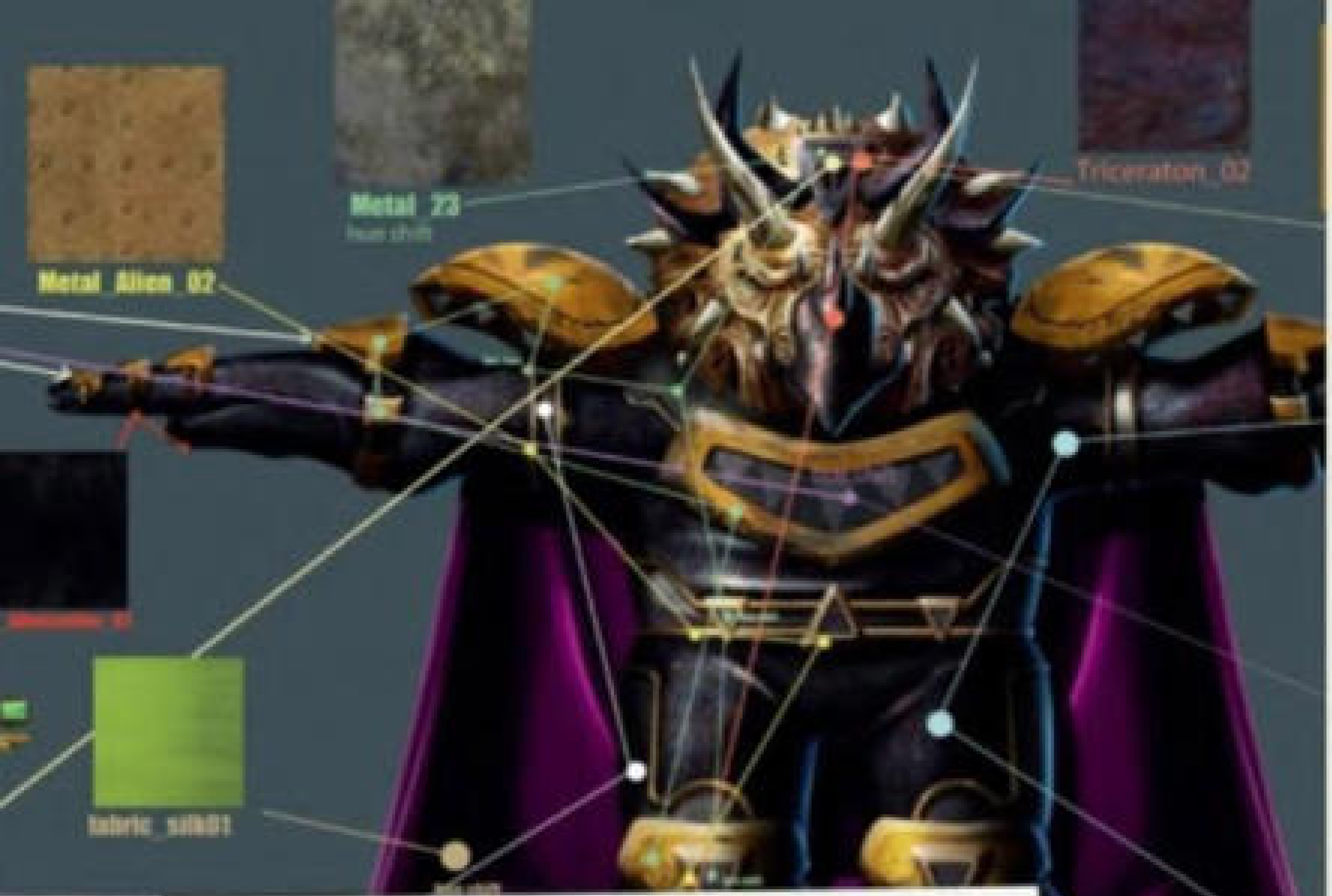

Rockets
Widen to allow room for arm





WEIRDNESS

Space really provided us with the opportunity to experiment with ideas and visuals. Unlikely anatomy like the disgusting Bellybomb, creepy demons and angels in the Aeons, and re-imagining the Neutrinos as micro-sized parasites kept things fresh for the team.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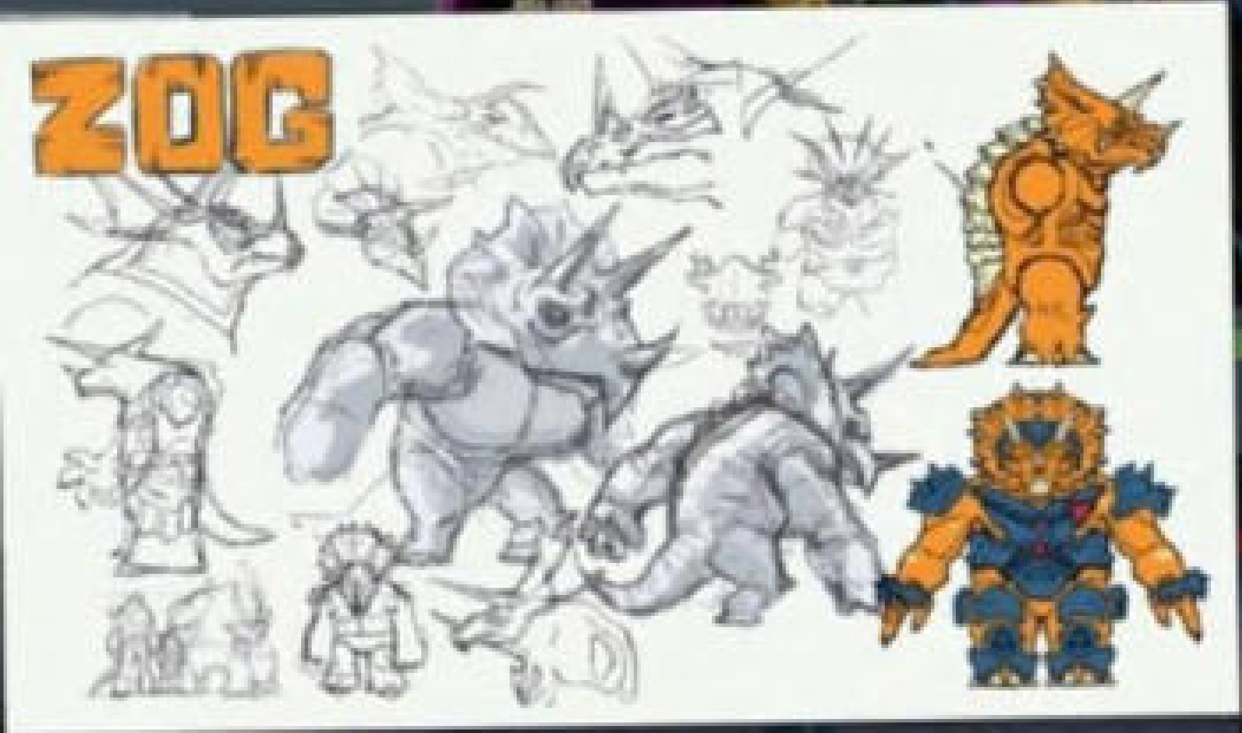
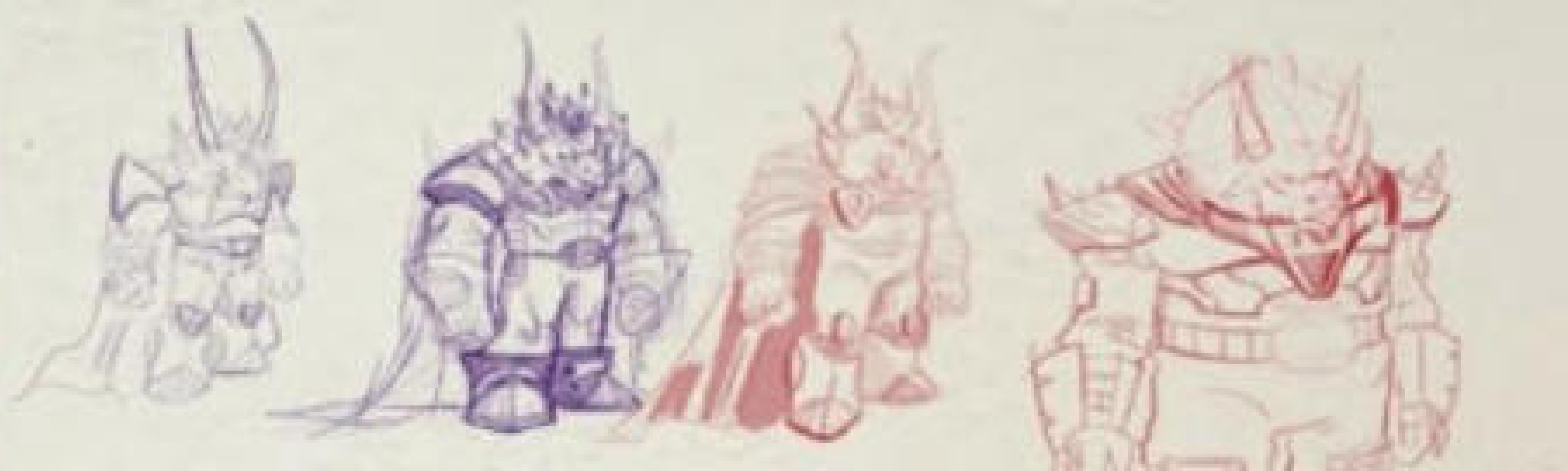
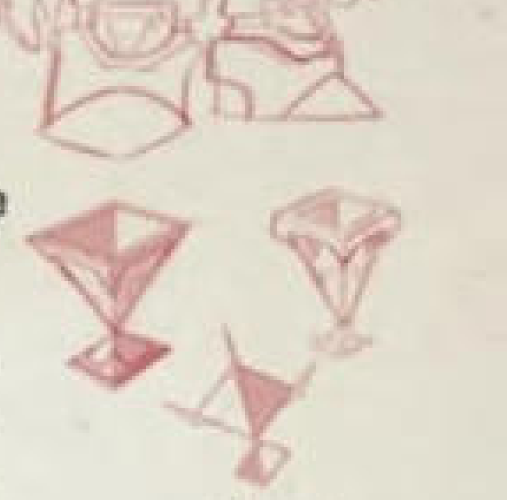
Metal_23
hue shift
Triceraton_02
fabric_silk01
s and Parts of cloth

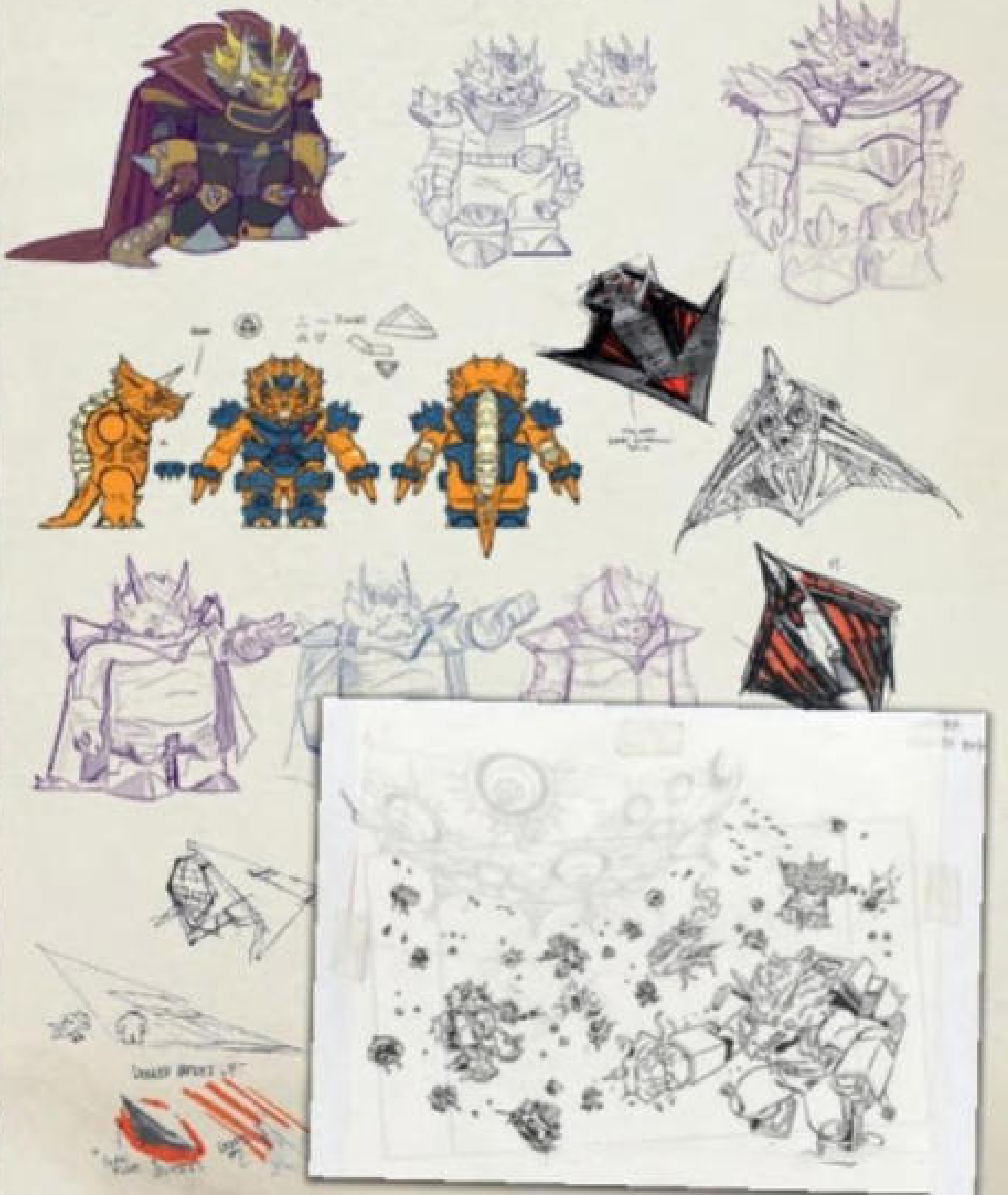






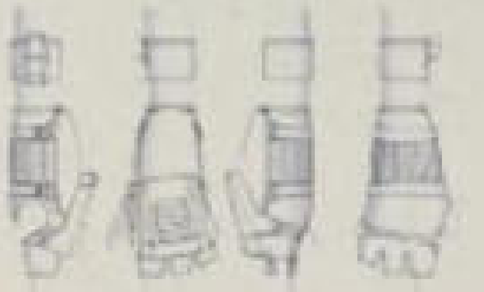
TRICERATONS

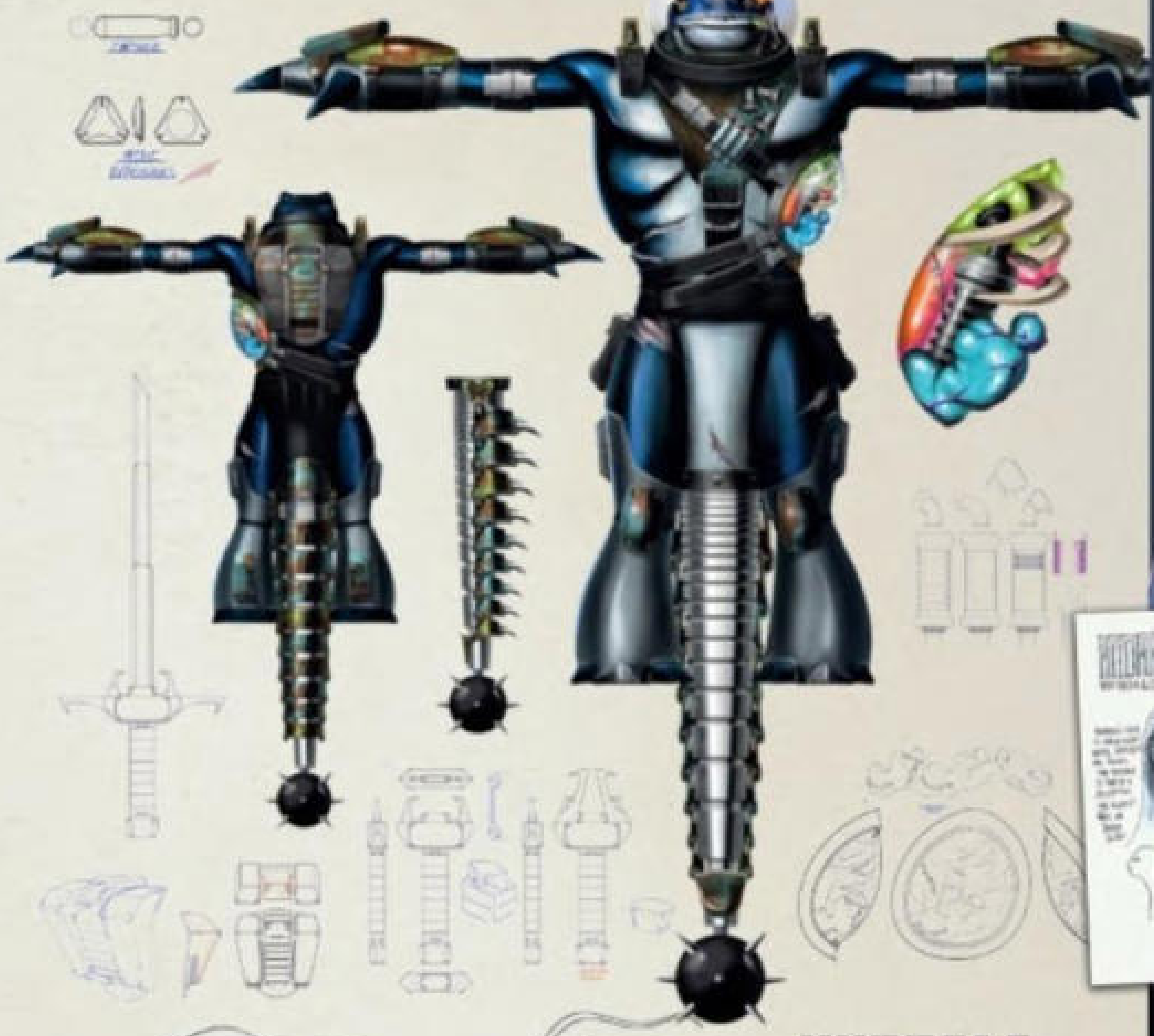
The massive size of the Triceraton world made them difficult and fun to design. They stood about ten feet tall while they were about six feet wide—that's wider than a Turtle was tall! These proportions made sharing objects between our heroes and the "dino-foes" impossible. Endless "raptor" fighter jets fit within fleet destroyers which clung to the mothership's rocky walls—this was the biggest build yet. There was no cheating the size.

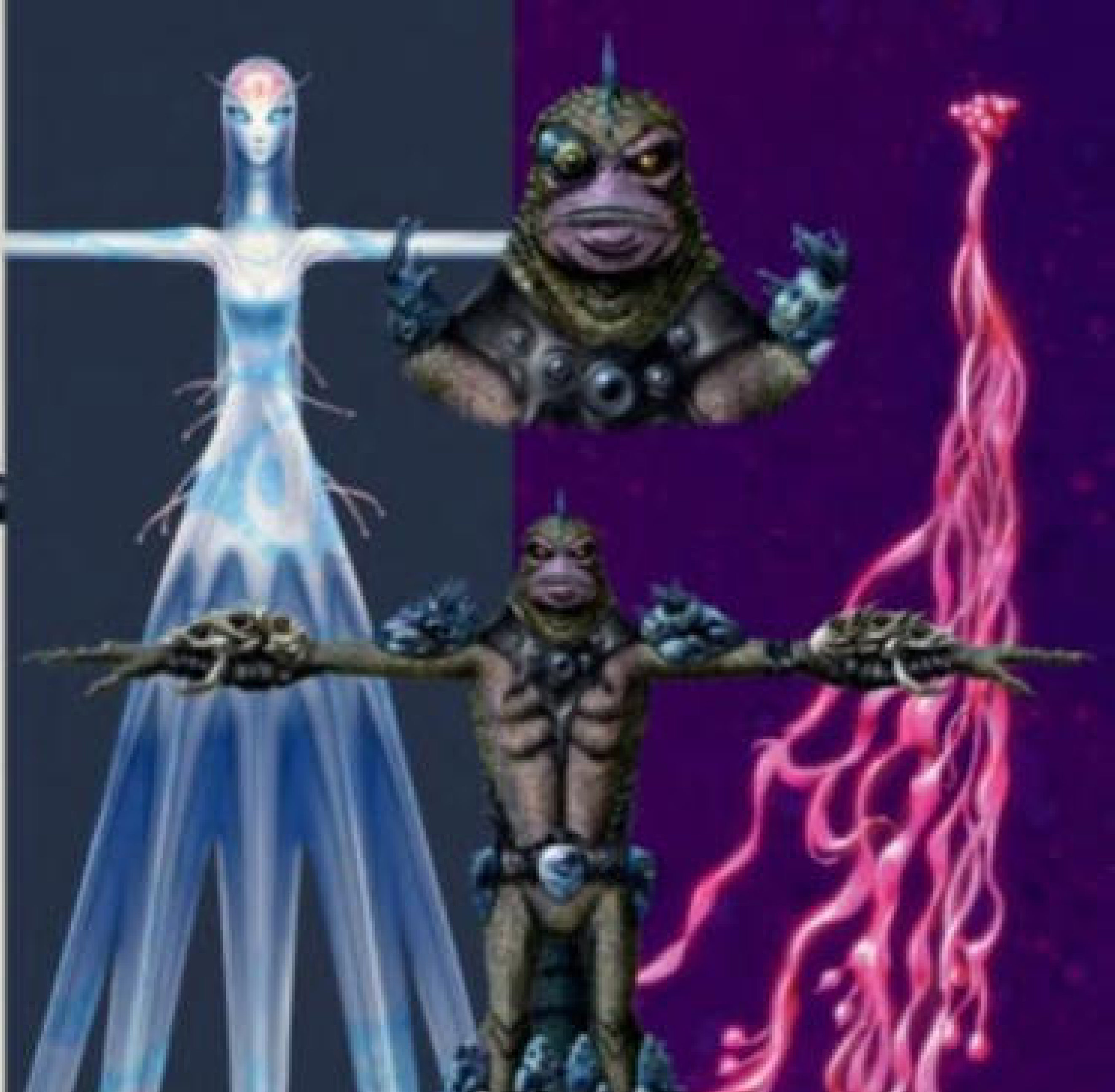


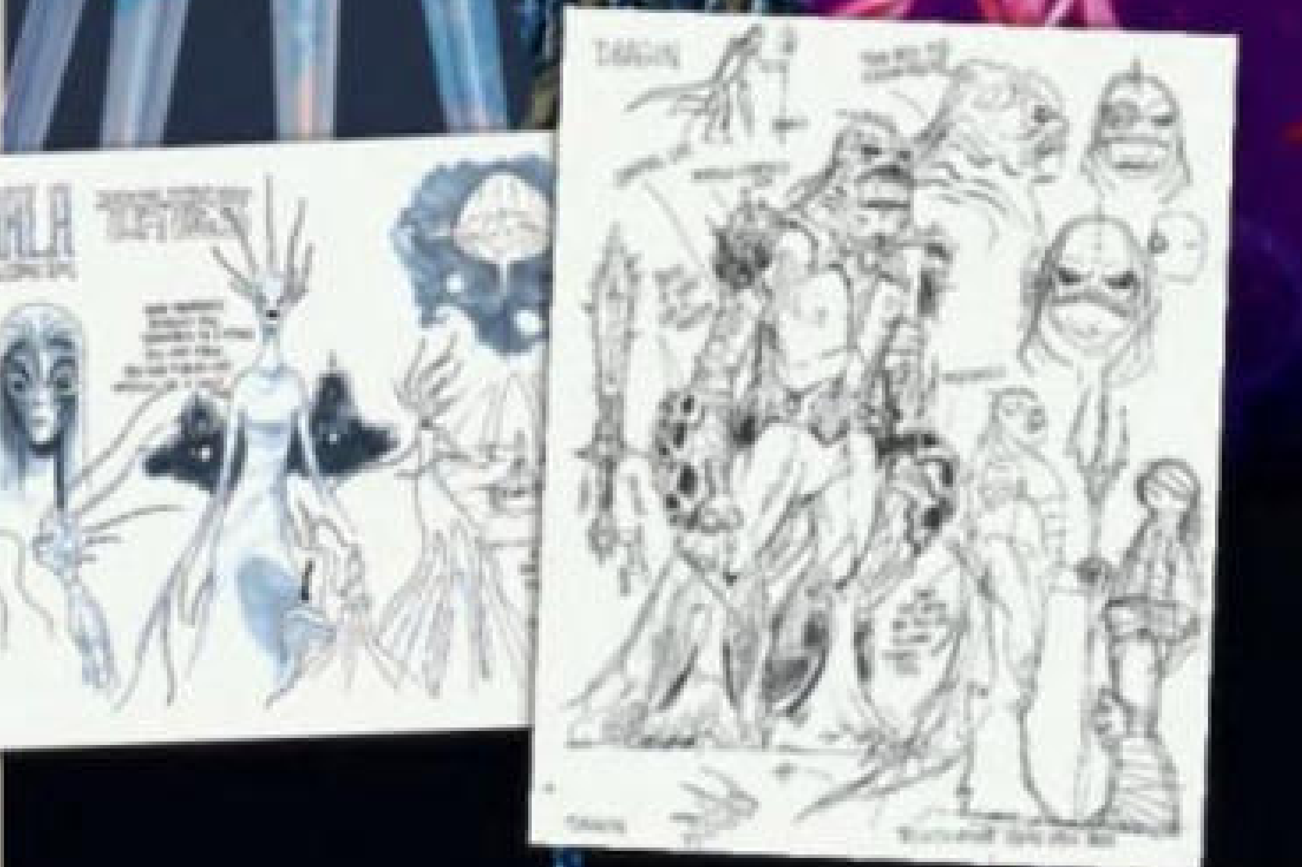
SALAMANDARIANS

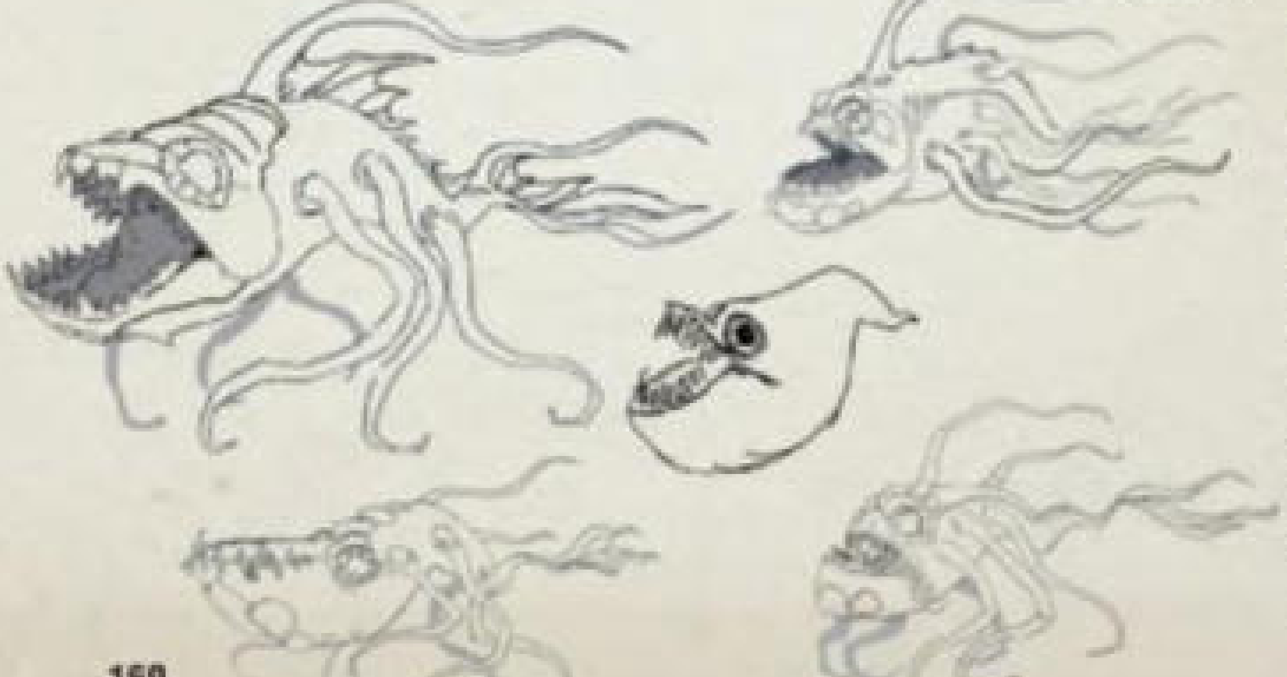
The race of newts included Newtralizer, Mona Lisa, and my favorite: "Sal Commander!" All of their tech had aquatic motifs while their ships were reminiscent of an amphibian itself, with markings and spots emulating naval "shock camo."





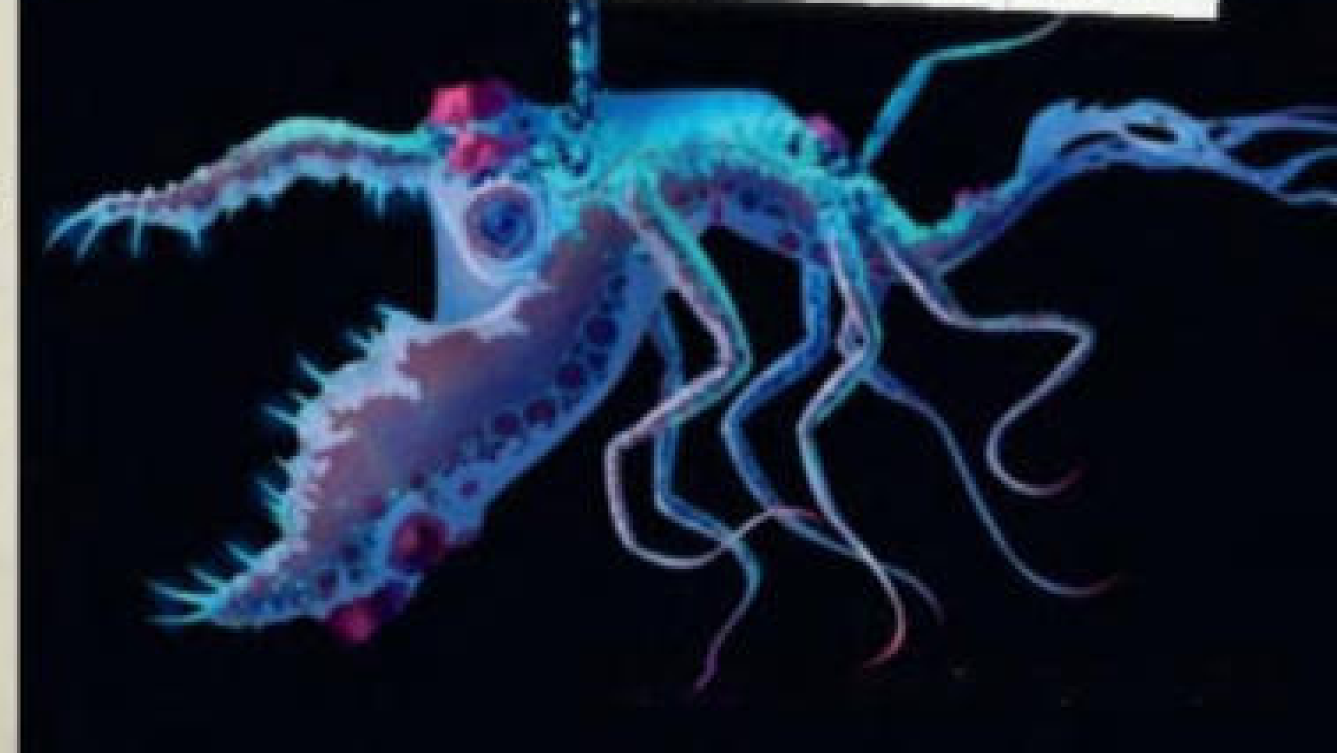


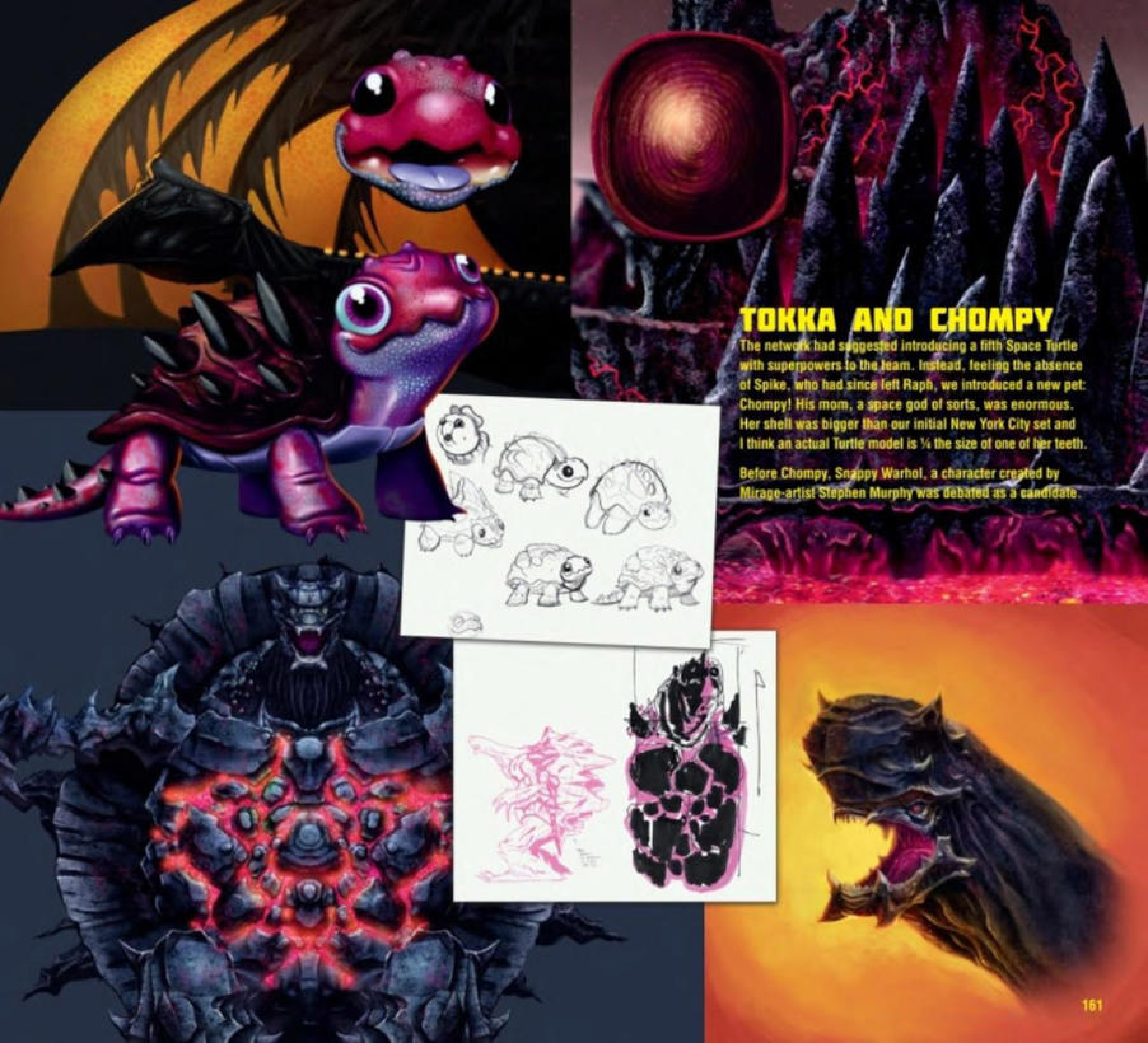




HIIDRALA

Iridescent-skinned leader of the Daagon people of Varuna, it was great to explore deep sea textures and environments. Her inner lair was textured and inspired by seashells. The show called for a Lovecraftian behemoth entity known as the Cthugga. That was the biggest creature the crew built (until Tokka).





TOKKA AND CHOMPY

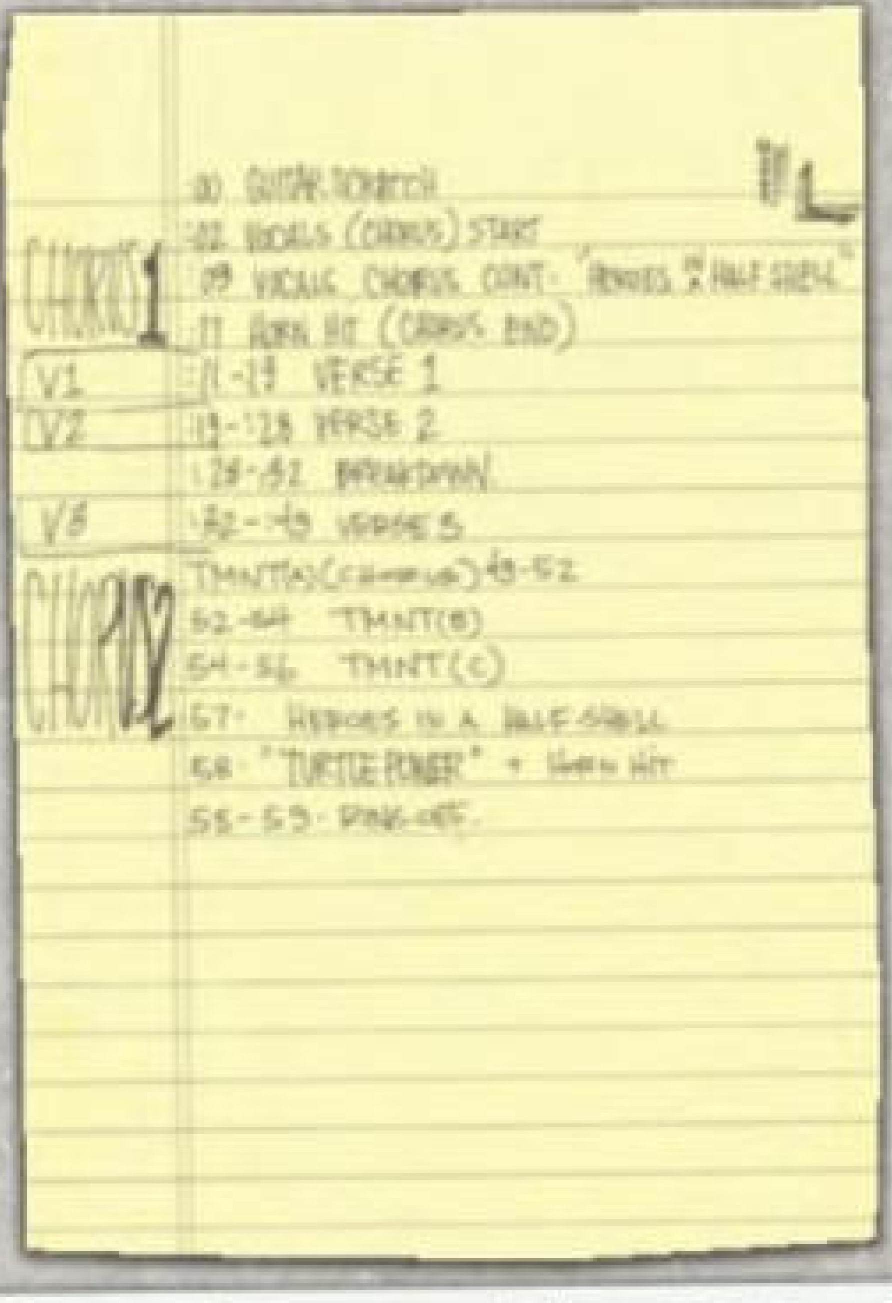
The network had suggested introducing a fifth Space Turtle with superpowers to the team. Instead, feeling the absence of Spike, who had since left Raph, we introduced a new pet: Chompy! His mom, a space god of sorts, was enormous. Her shell was bigger than our initial New York City set and I think an actual Turtle model is ¼ the size of one of her teeth.

Before Chompy, Snappy Warhol, a character created by Mirage-artist Stephen Murphy was debated as a candidate.

OPENING TITLE SEQUENCE

I remember this looming early in production: the creeping fear that I would soon have to storyboard the title sequence. It was expected of me and the pressure wasn't too bad. People kept saying: "it needs to be the greatest title sequence ever." I remember doing it all in one day—I went all night, finishing around roughly 8 a.m.

Scenes of Splinter bounding down fire escapes home to his baby Turtles were cut along with the presentation of headbands to the team. I wanted to see the team use proper technique in the title sequence, styled after martial arts classic *Sister Street Fighter*.



T/L

CHORUS 1
:00 GUITAR SCRATCH
:02 VOCALS (CHORUS) START
:09 VOCALS CHORUS CONT. "HEROES IN A HALF SHELL"
:11 HORN HIT (CHORUS END)

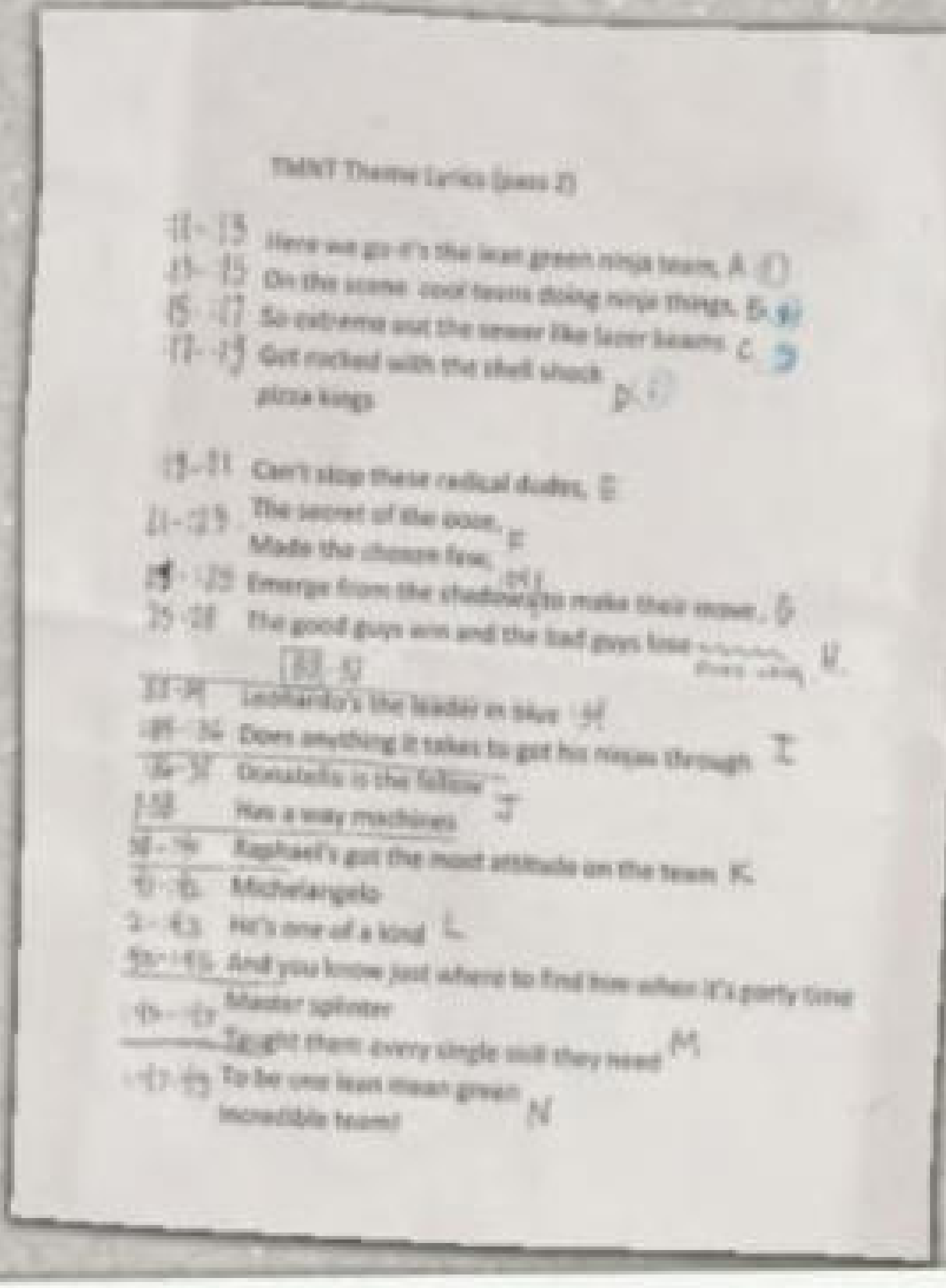
V1
:11-:19 VERSE 1

V2
:19-:28 VERSE 2

:28-:32 BREAKDOWN

V3
:32-:49 VERSE 3

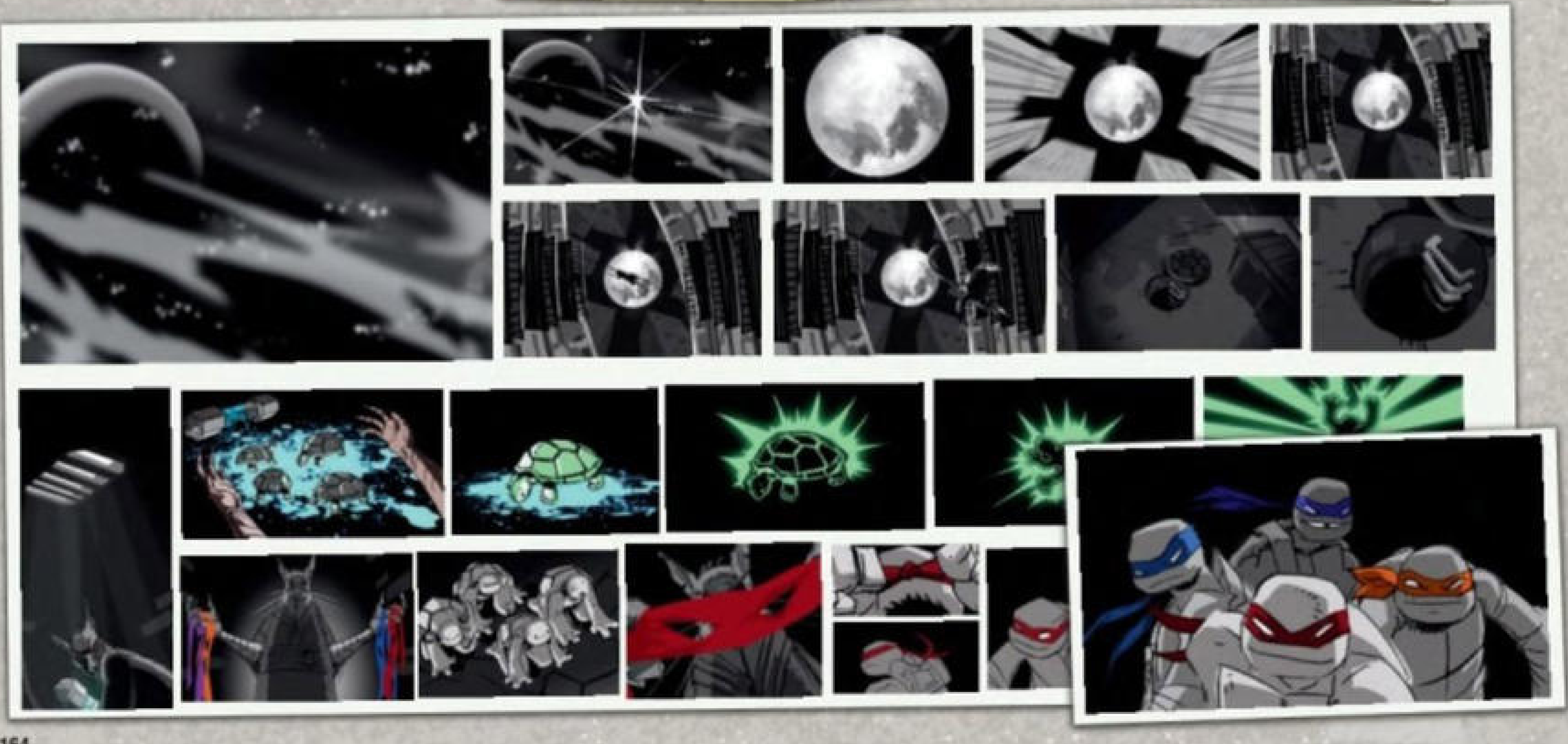
CHORUS 2
TMNT(A)(CHORUS) 49-52
52-54 TMNT(B)
54-56 TMNT(C)
57- HEROES IN A HALF-SHELL
58- "TURTLE POWER" + HORN HIT
55-59- RING-OFF

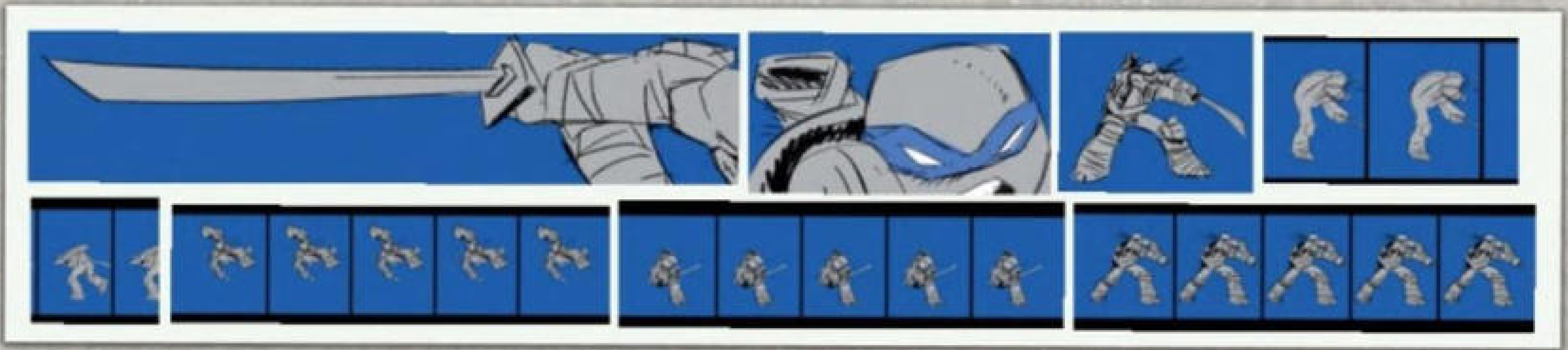


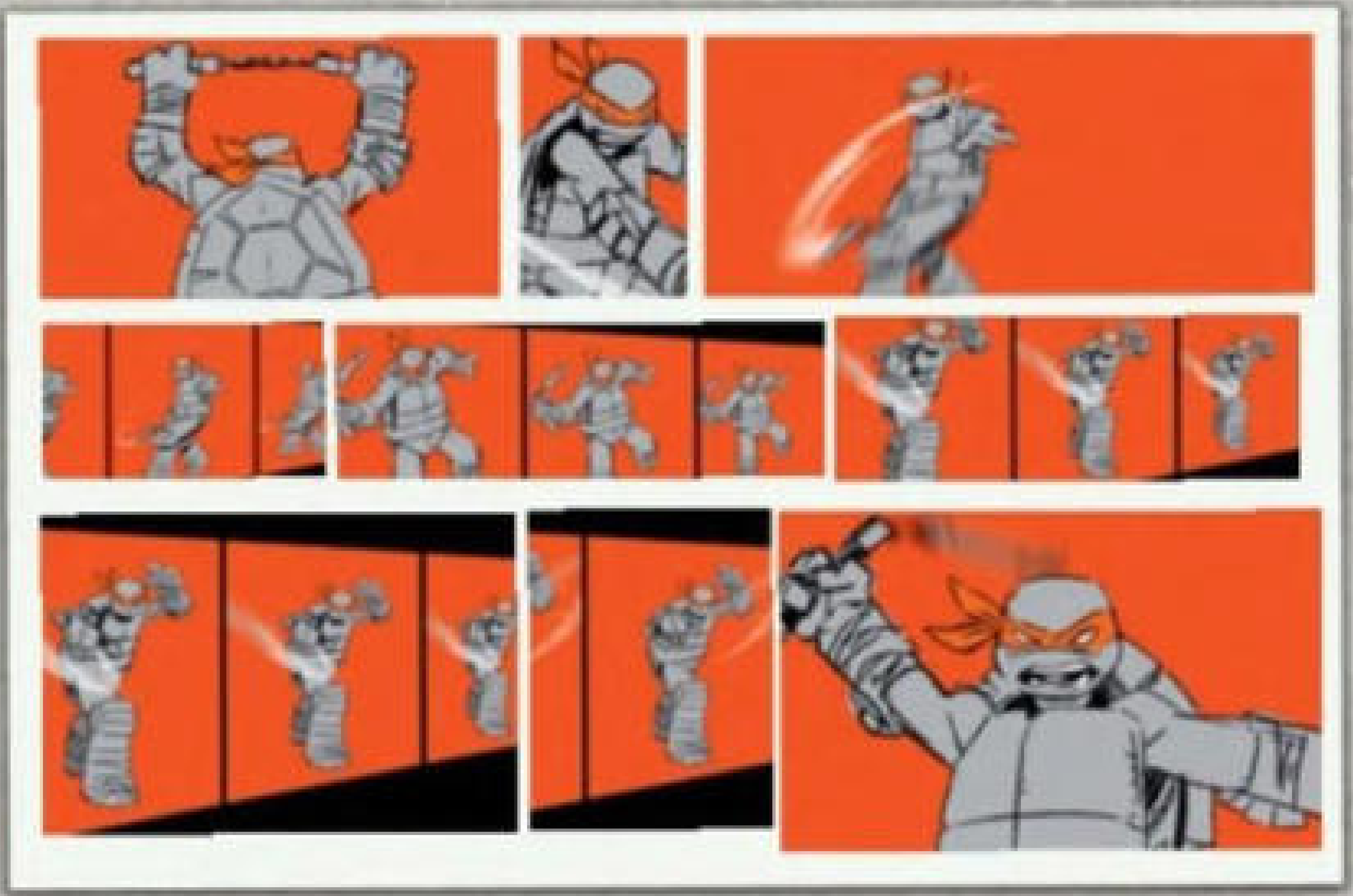
TMNT Theme Lyrics (pass 2)

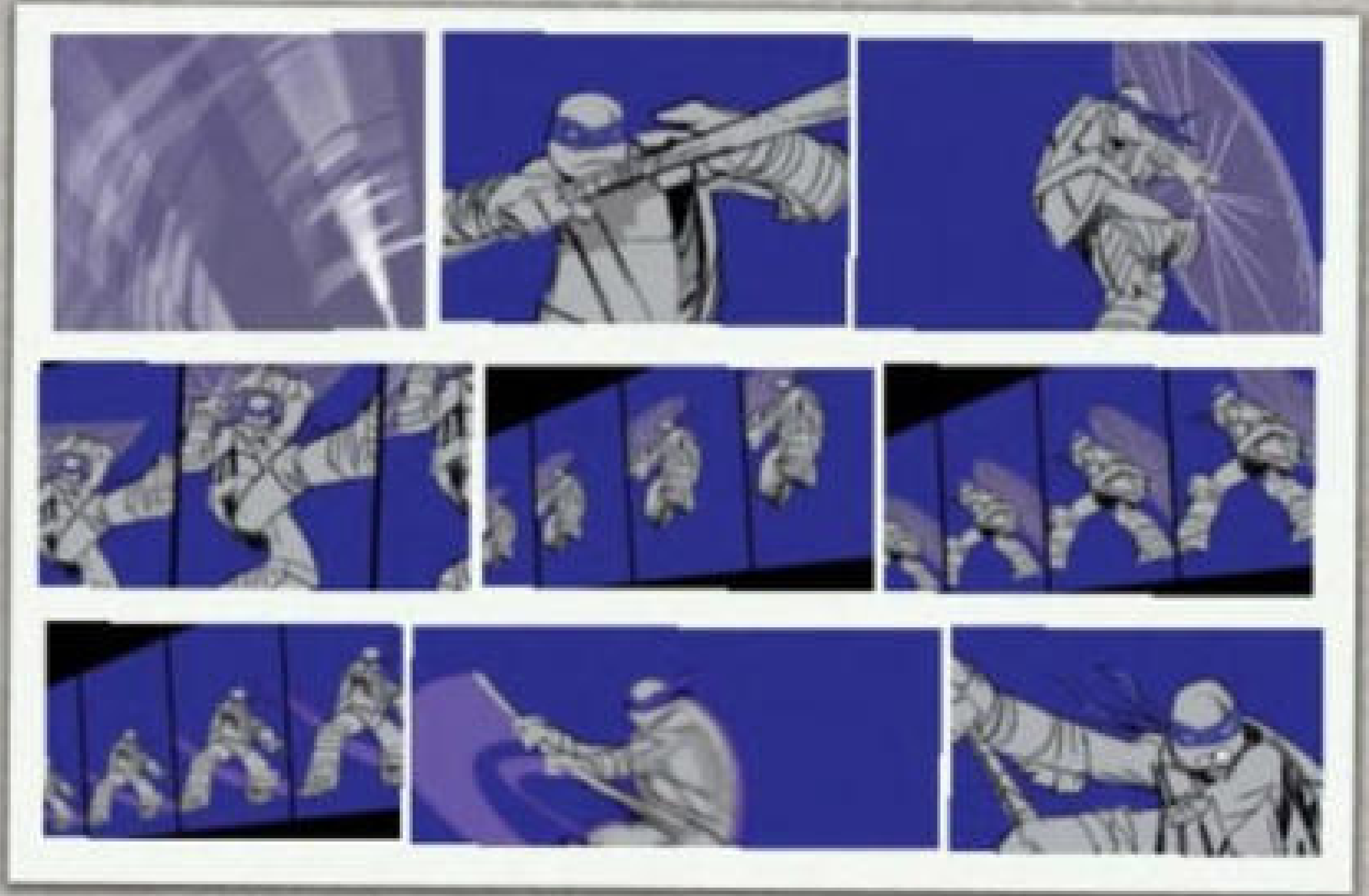
11-13 Here we go it's the lean green ninja team, A
13-15 On the scene cool teens doing ninja things, B
15-17 So extreme out the sewer like lazer beams C
17-19 Got rocked with the shell shock
pizza kings D

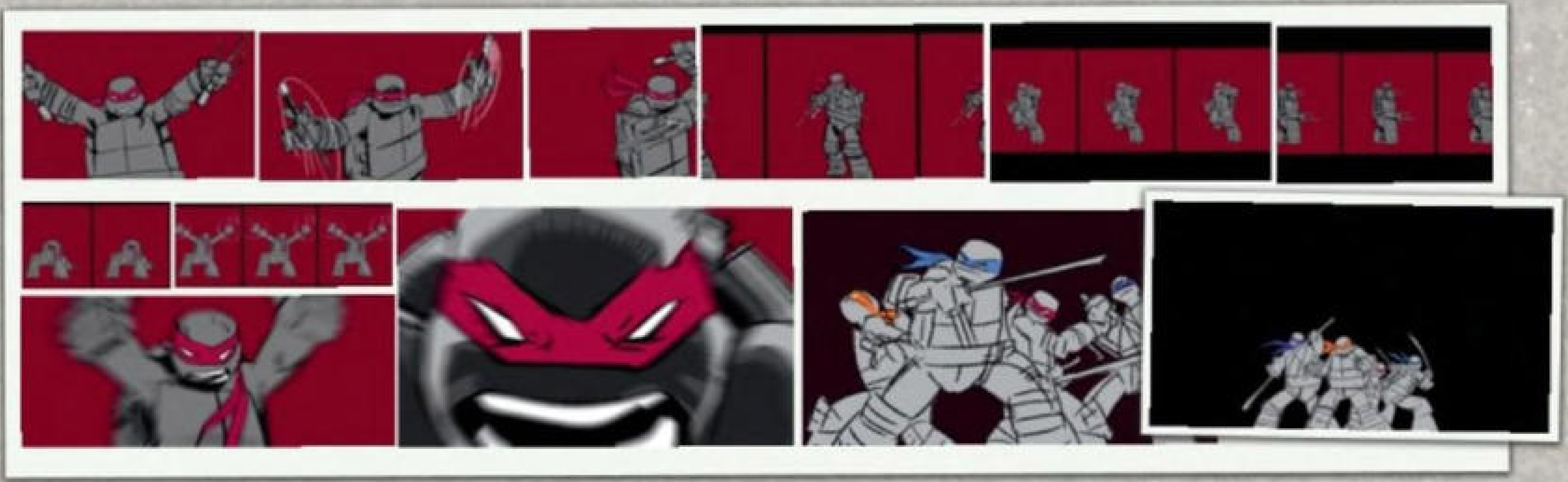
19-21 Can't stop these radical dudes, E
21-23 The secret of the ooze,
Made the chosen few, F
23-25 Emerge from the shadows to make their move, G
25-28 The good guys win and the bad guys lose H
33-34 Leonardo's the leader in blue
34-36 Does anything it takes to get his ninjas through I
36-37 Donatello is the fellow
1:38 Has a way machines J
38-39 Raphael's got the most attitude on the team K
40-41 Michelangelo
42-43 He's one of a kind L
43-45 And you know just where to find him when it's party time
45-47 Master splinter
Taught them every single skill they need M
47-49 To be one lean mean green
incredible team! N

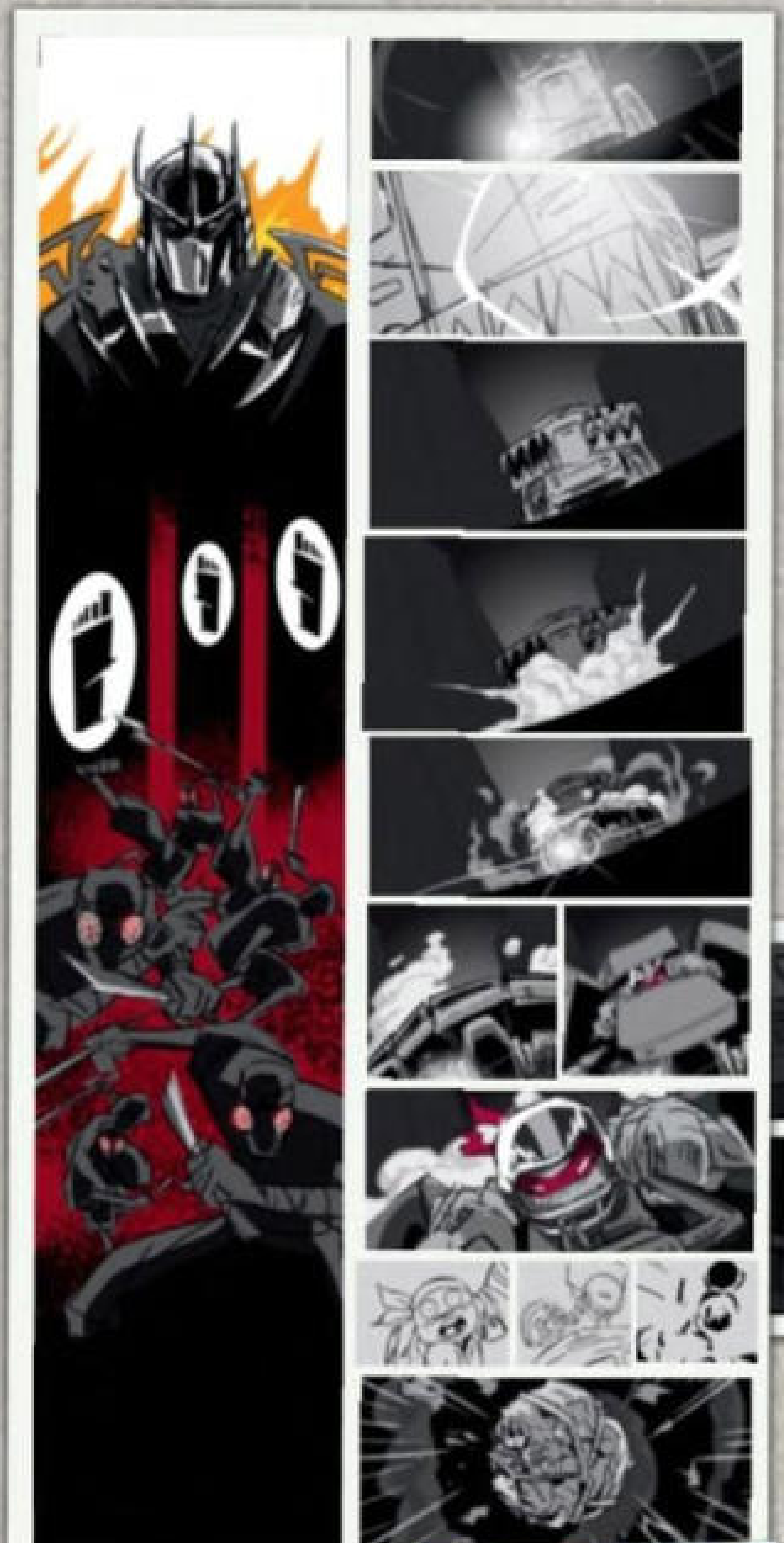


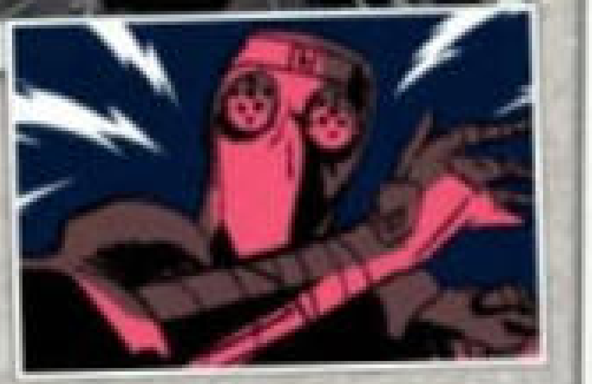


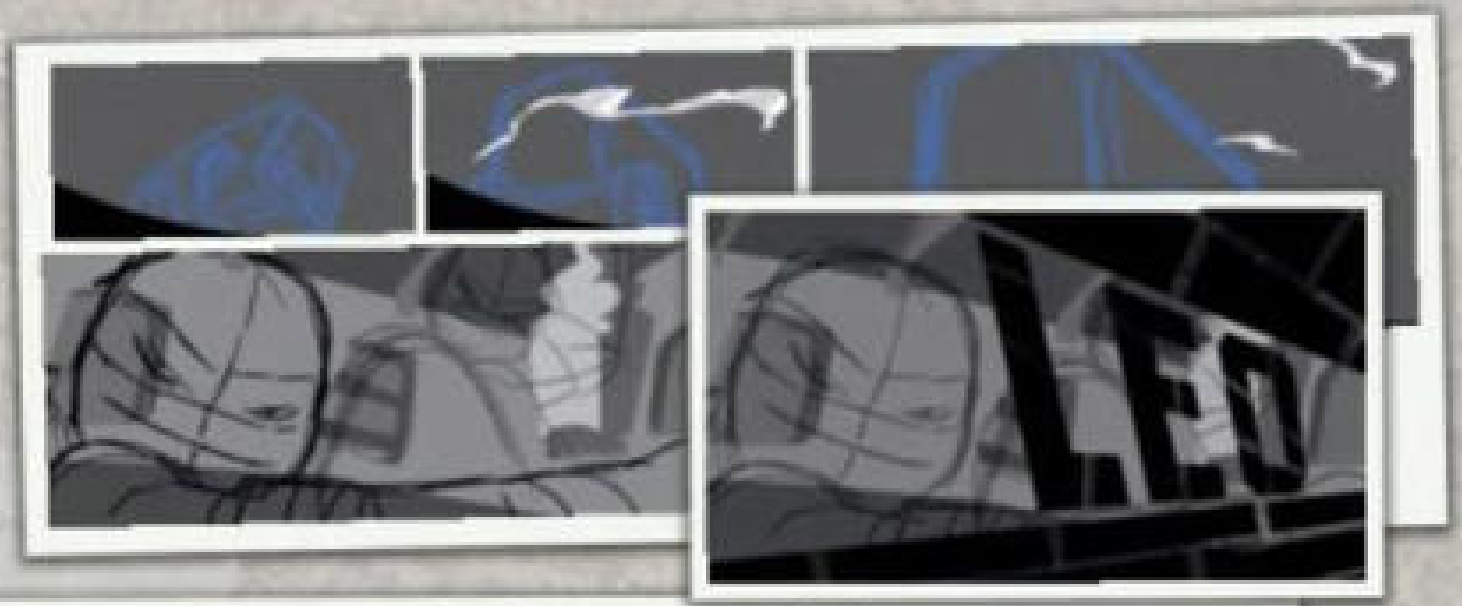


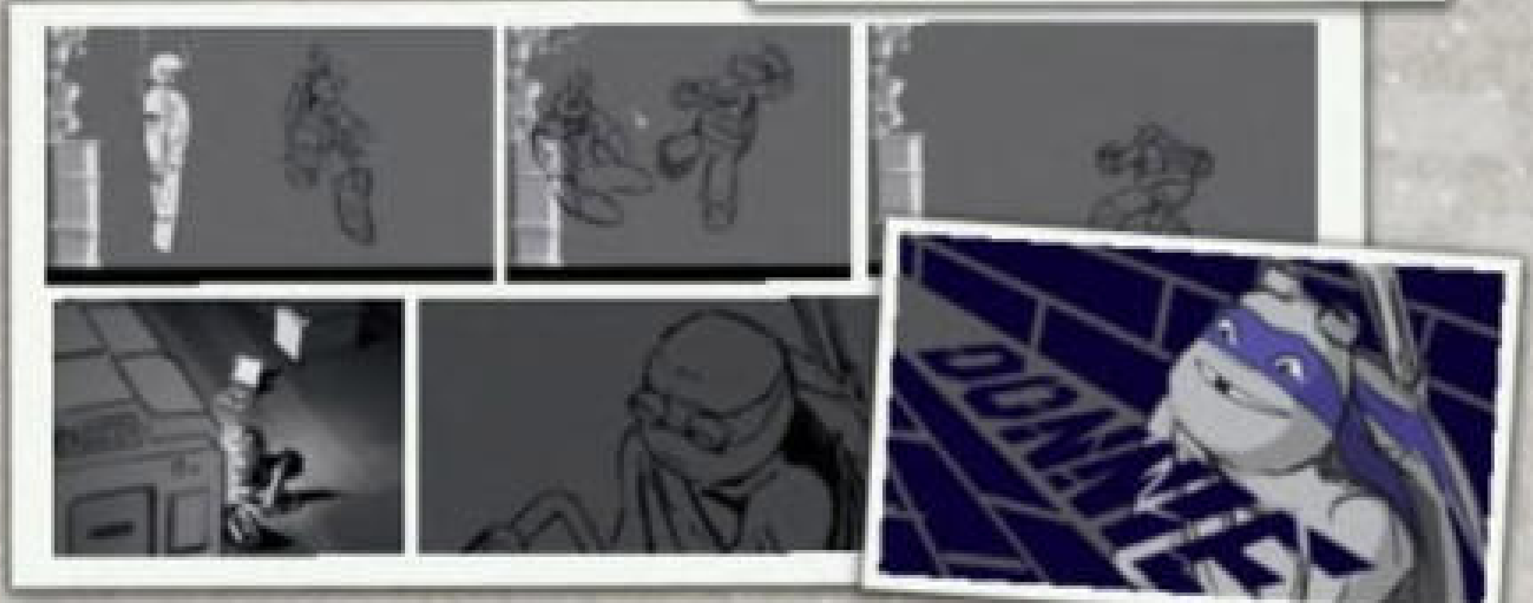


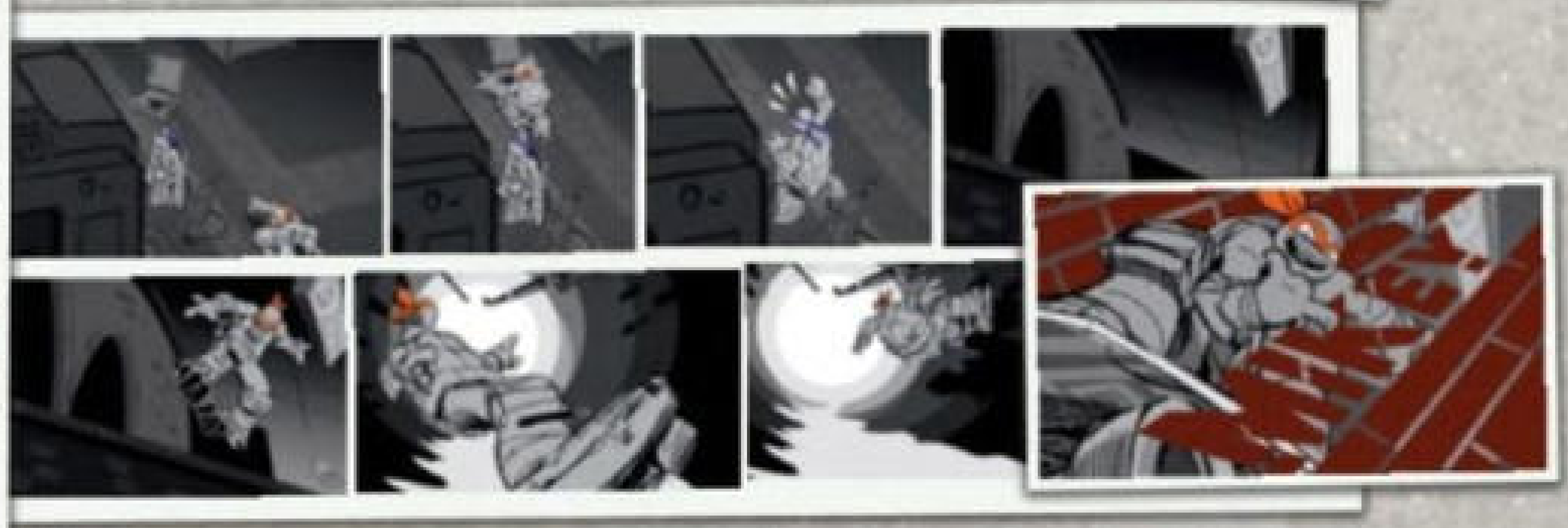


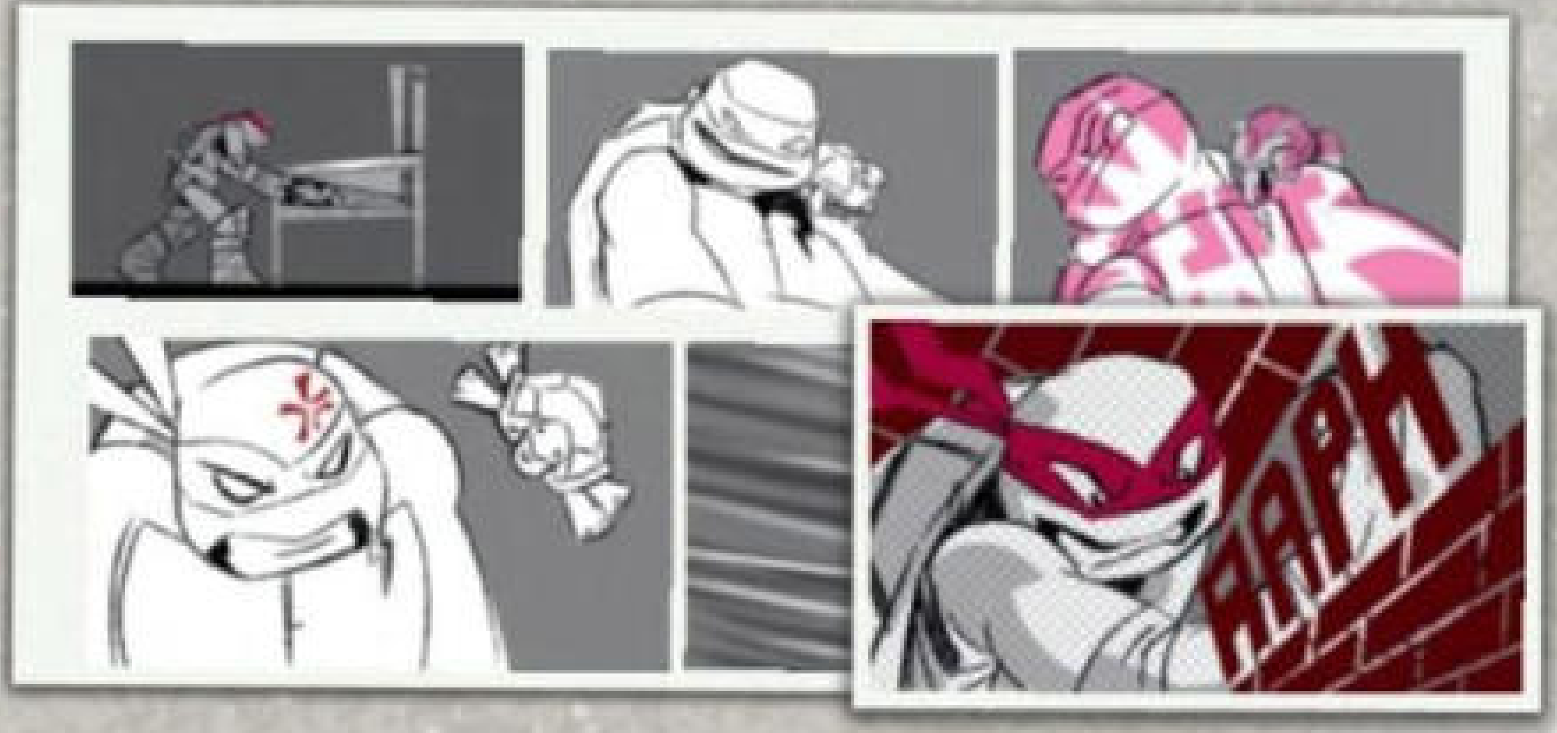




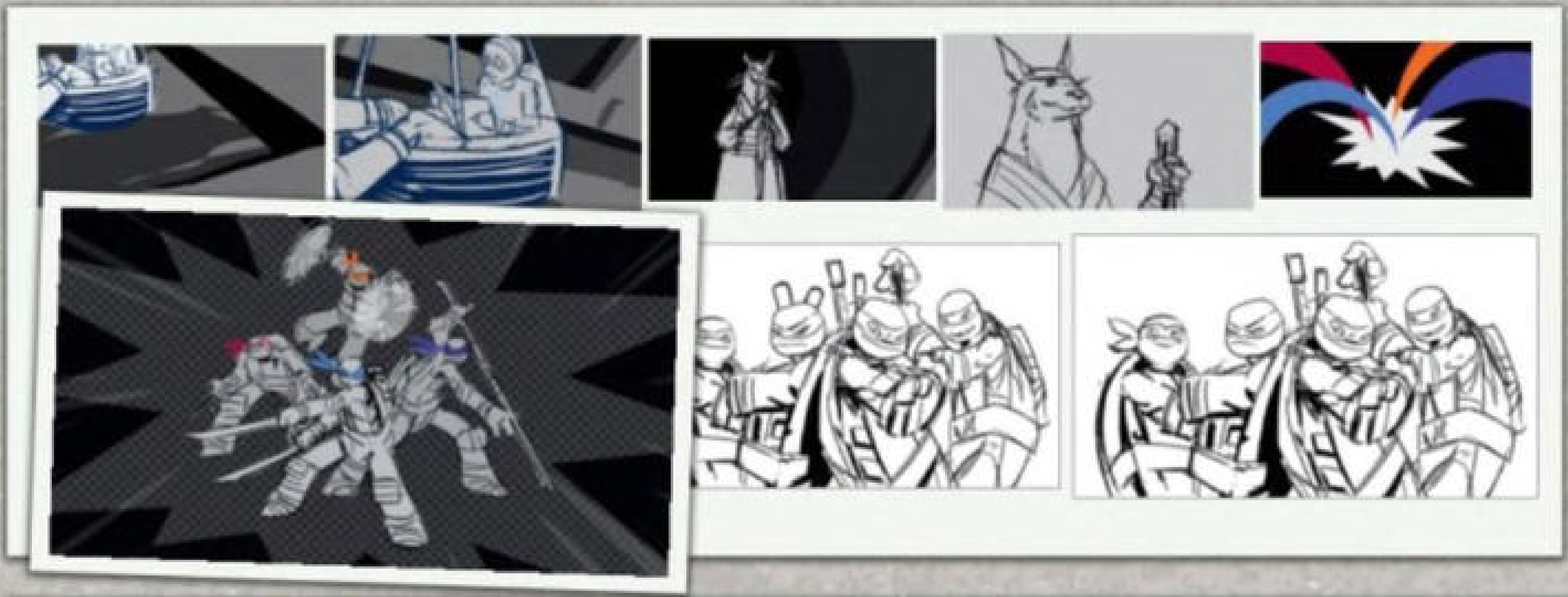




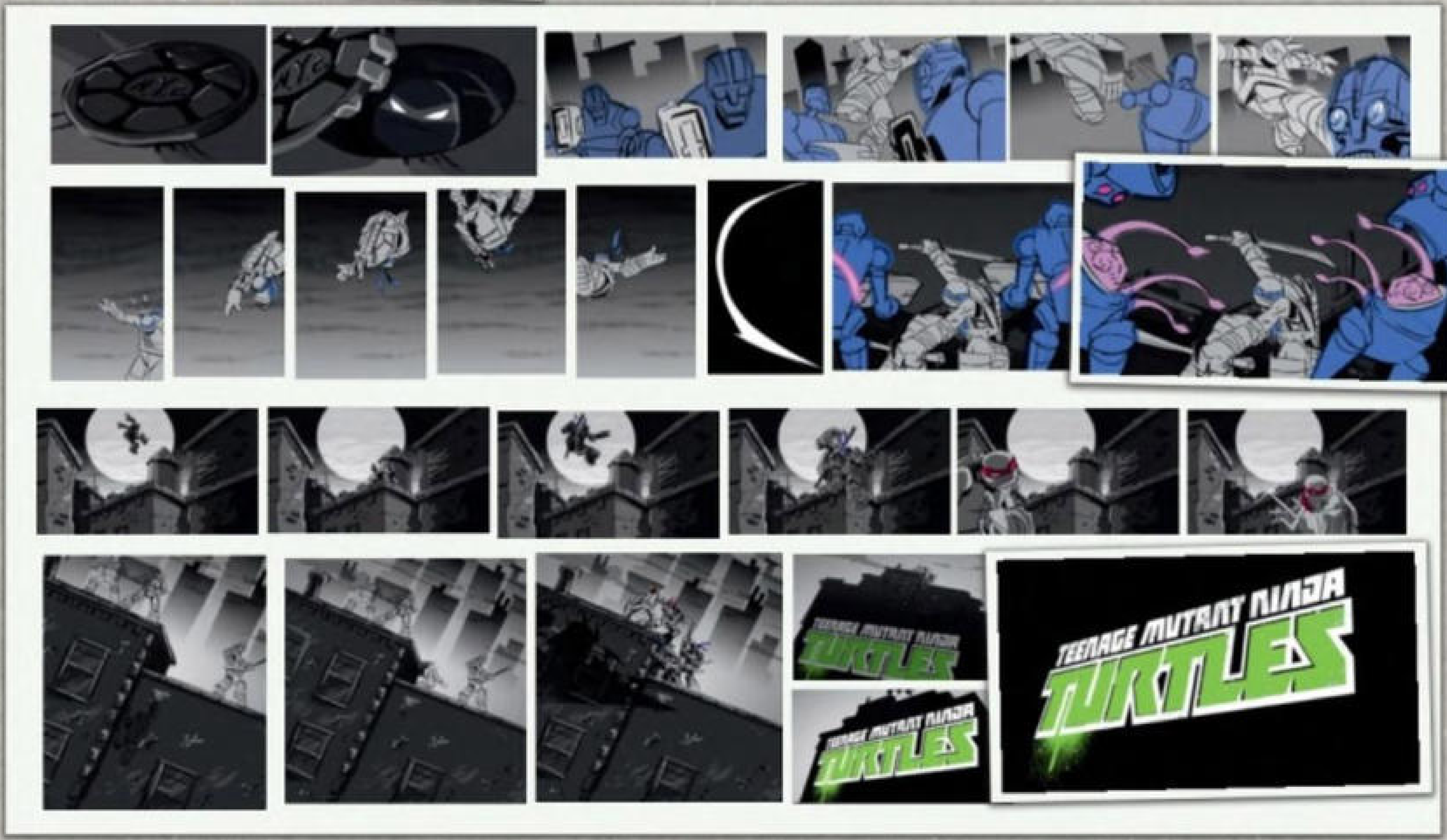




The hand drawn graphics were being established with the name card sequence of the four brothers. No one ever discussed or debated my choice to use their casual names—Donnie, Mikey, Leo, Raph—in the graphics.

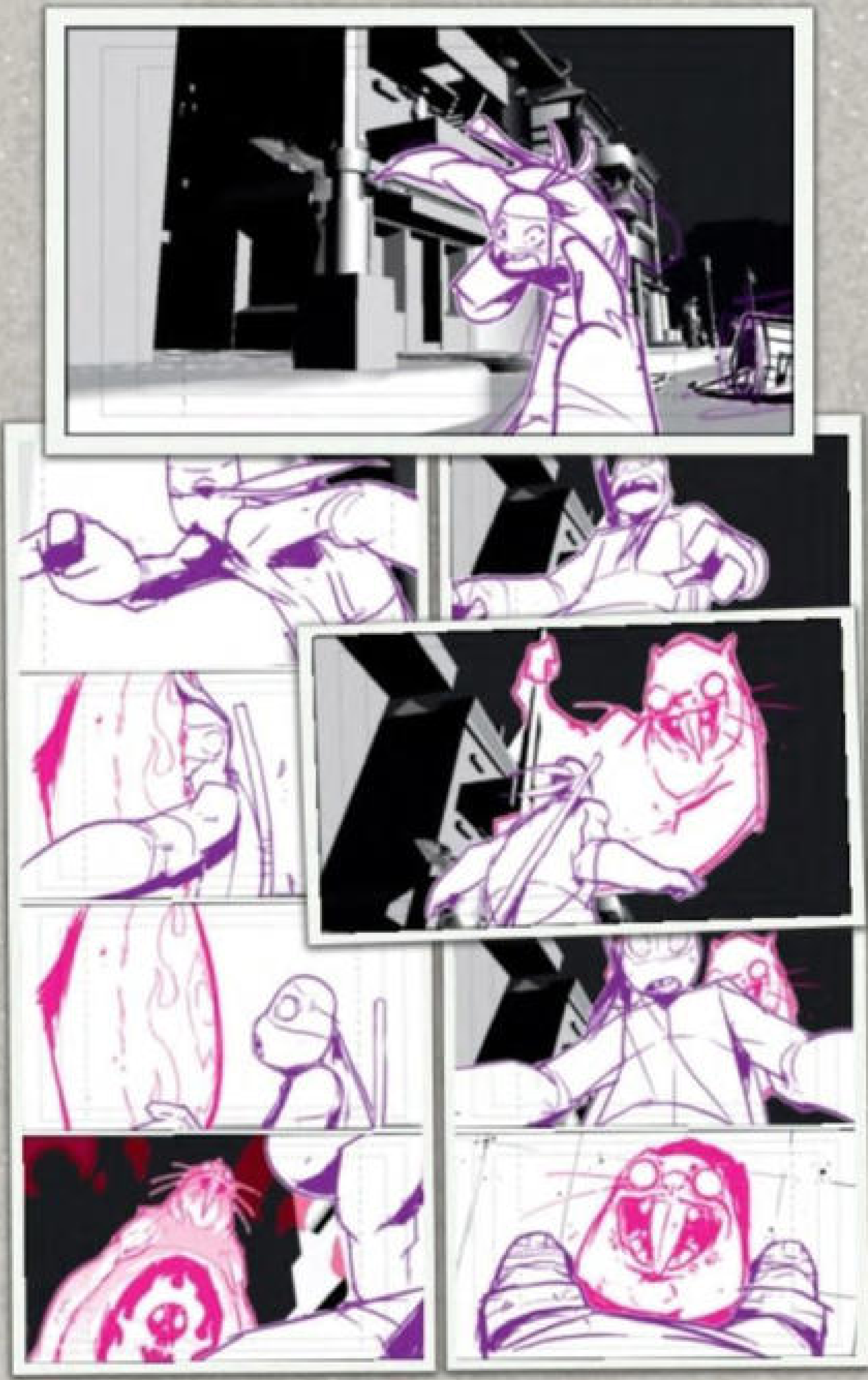


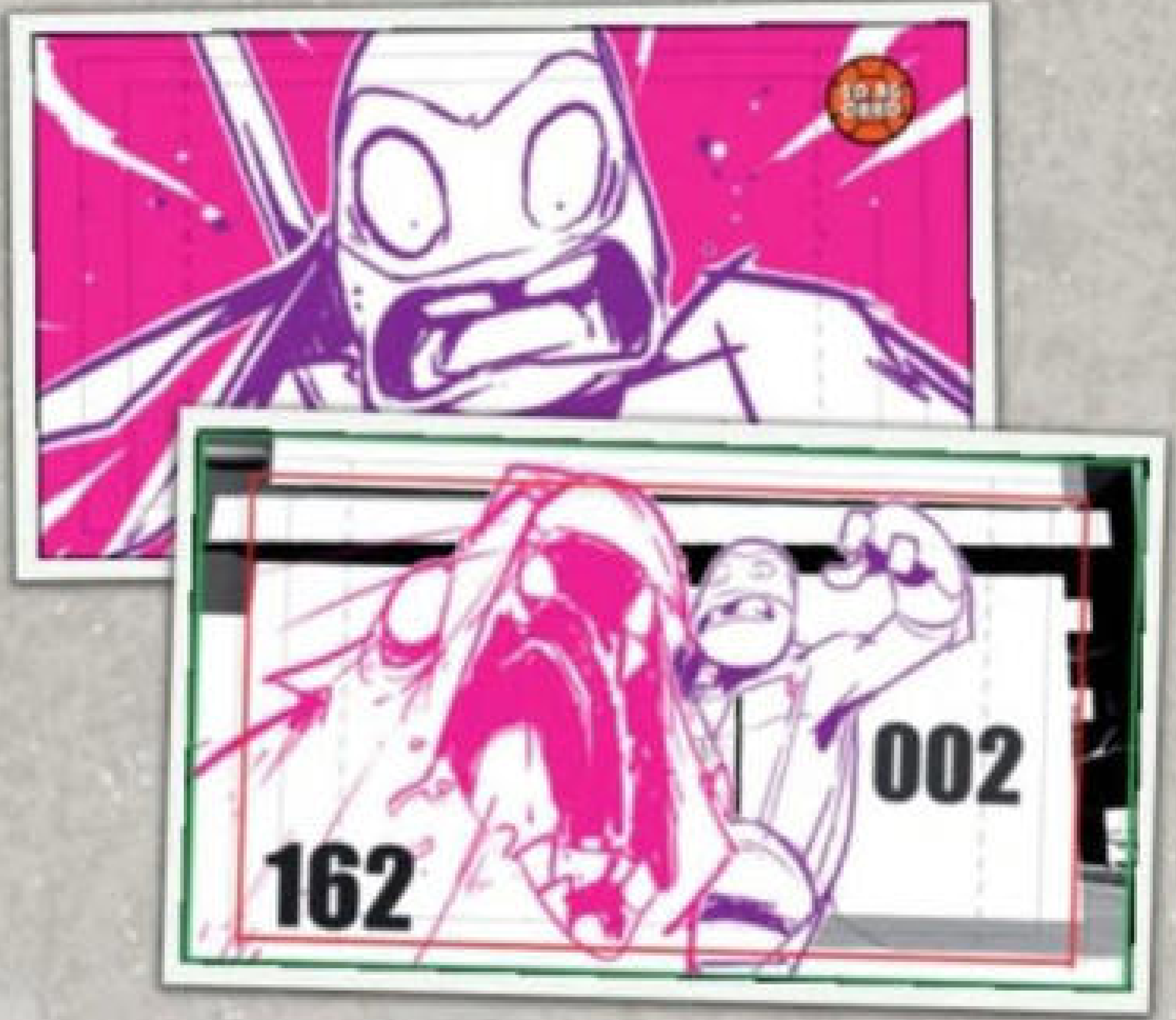
Animating the cover to Mirage Studios' *TMNT* #1 was something I'd wanted to do forever—it closed a moment I had as a kid, seeing that book in a comic shop in 1984.

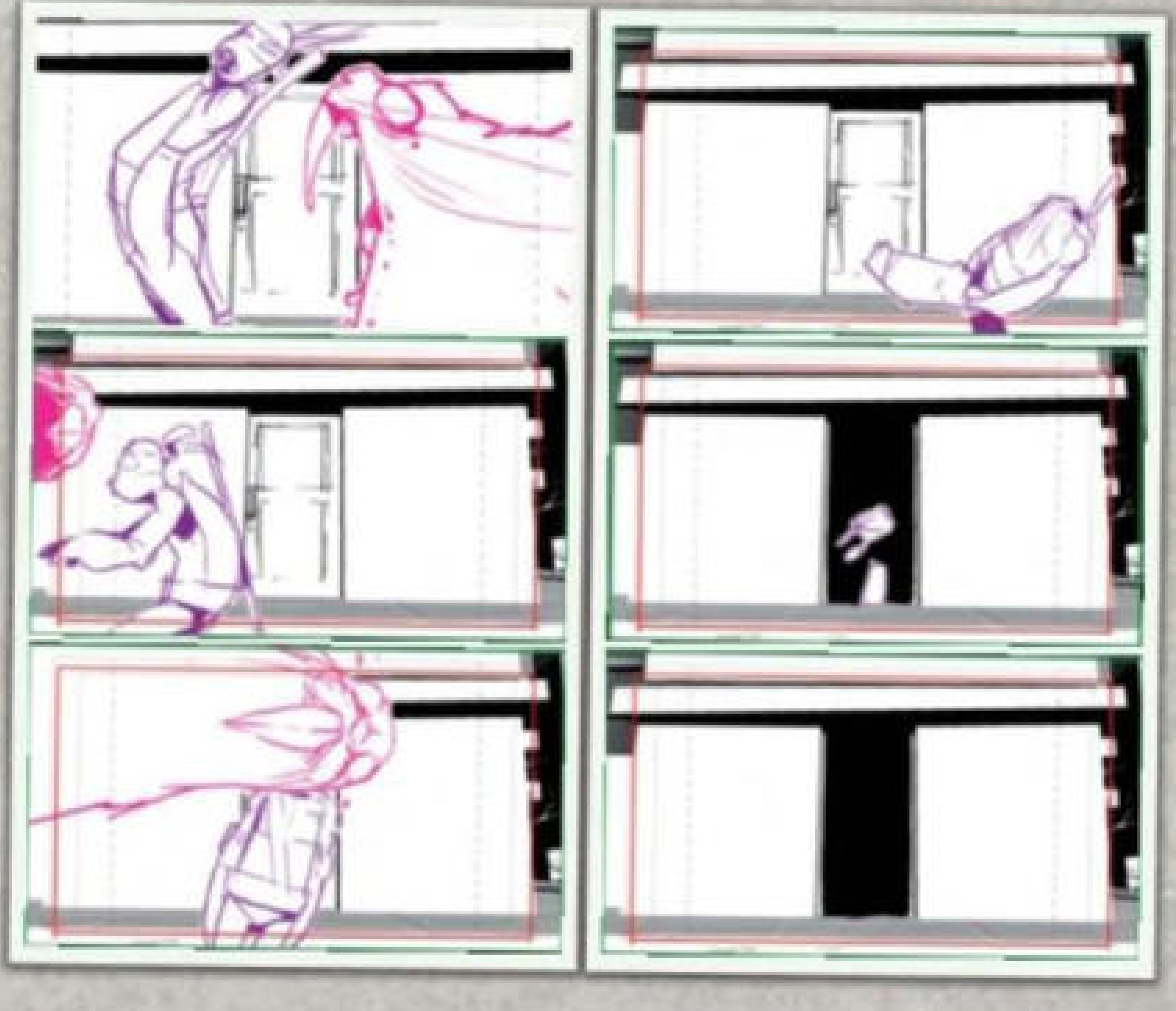

TEENAGE MUTANT NINJA
TURTLES

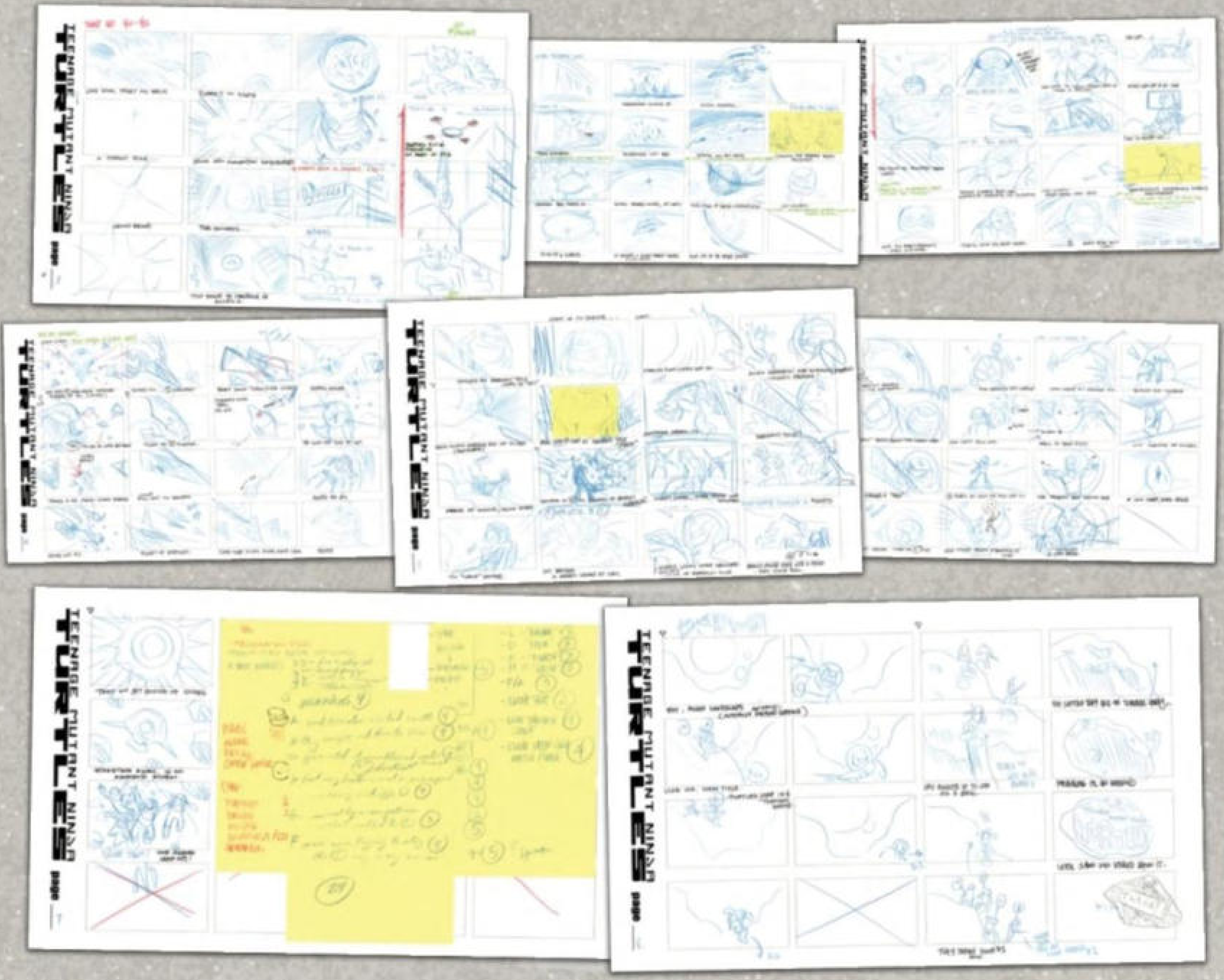
DREAM BEAVERS

Sheldon Vella gets weird with a dream beaver. Sheldon had a way of mixing terror with so much personality it would pass as extremely funny, but it was actually just really disturbing and inimitable.



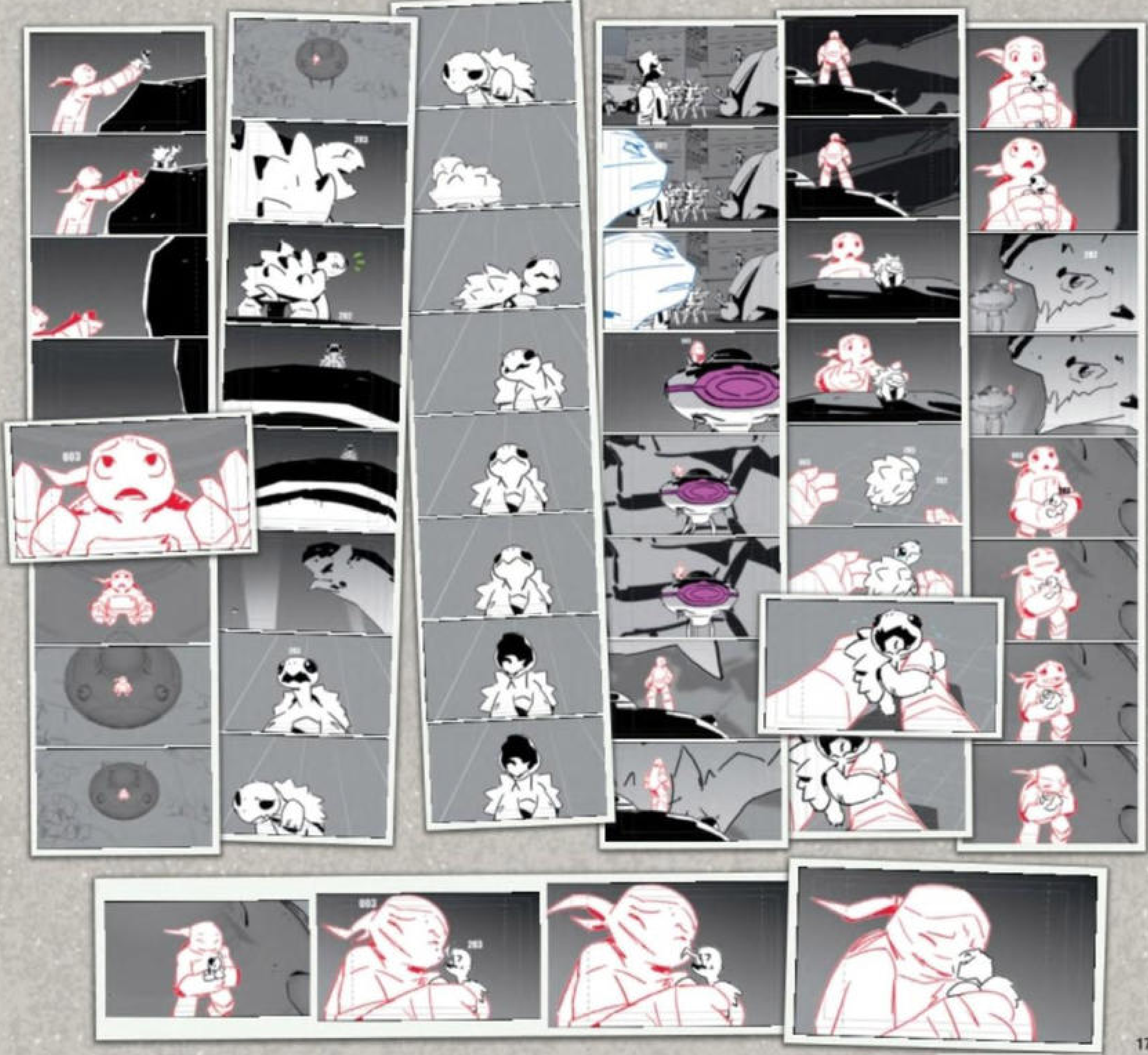





TEENAGE MUTANT NINJA TURTLES

SPACE TITLE SEQUENCE

My storyboard notes for the season four title sequence. I started by "slugging" the timing of the theme song into seconds so I could understand the timing. I passed these to our story artist Sara Partington who owned it!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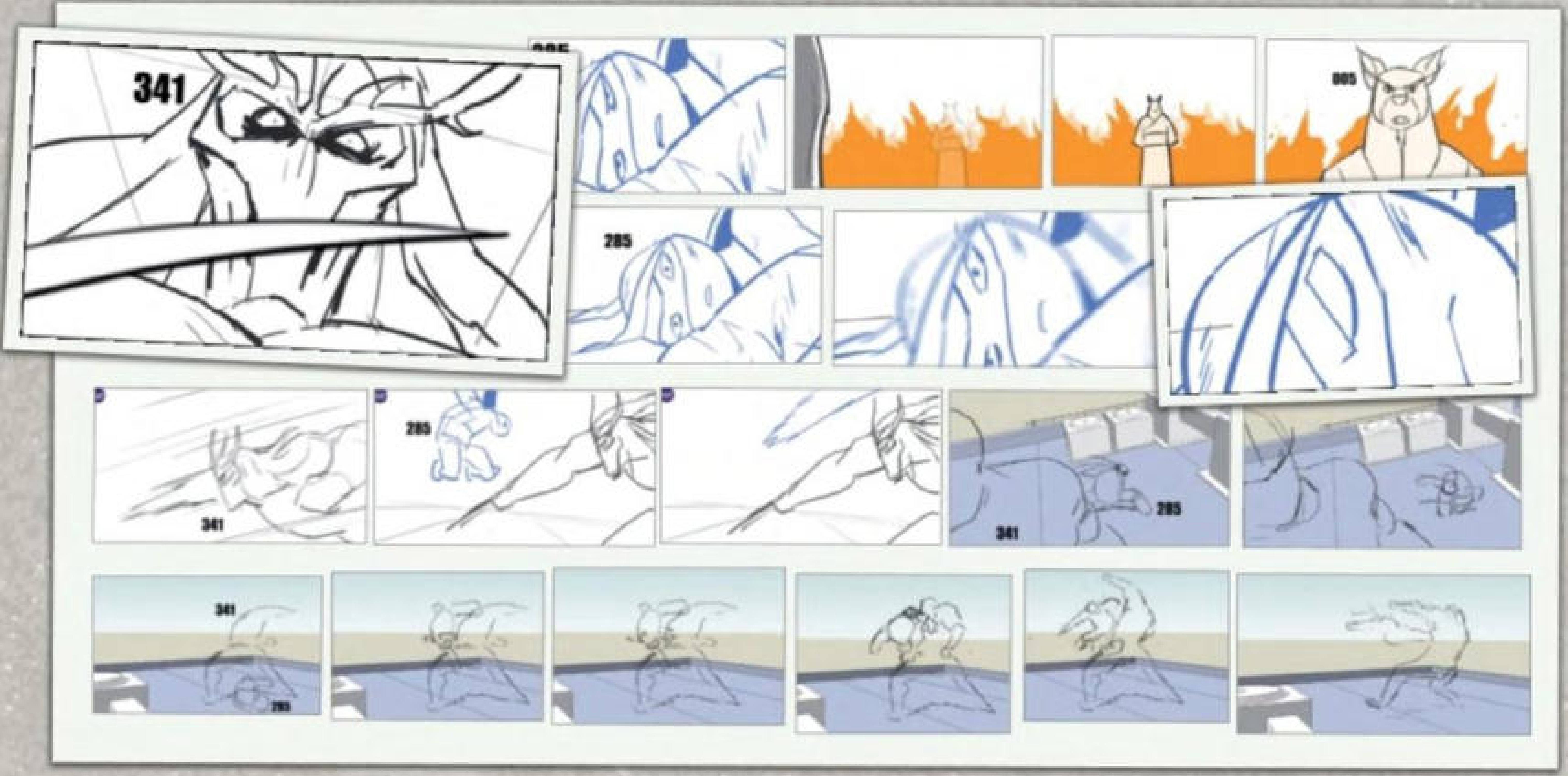
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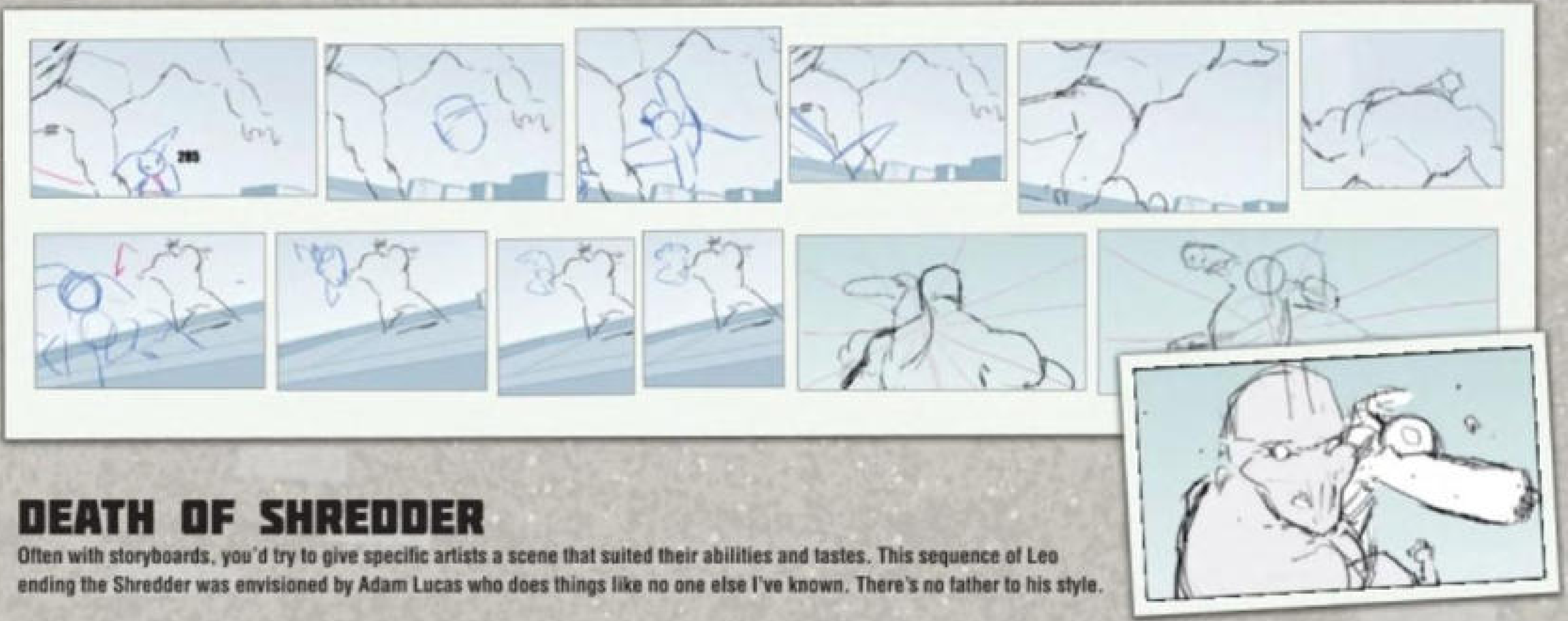
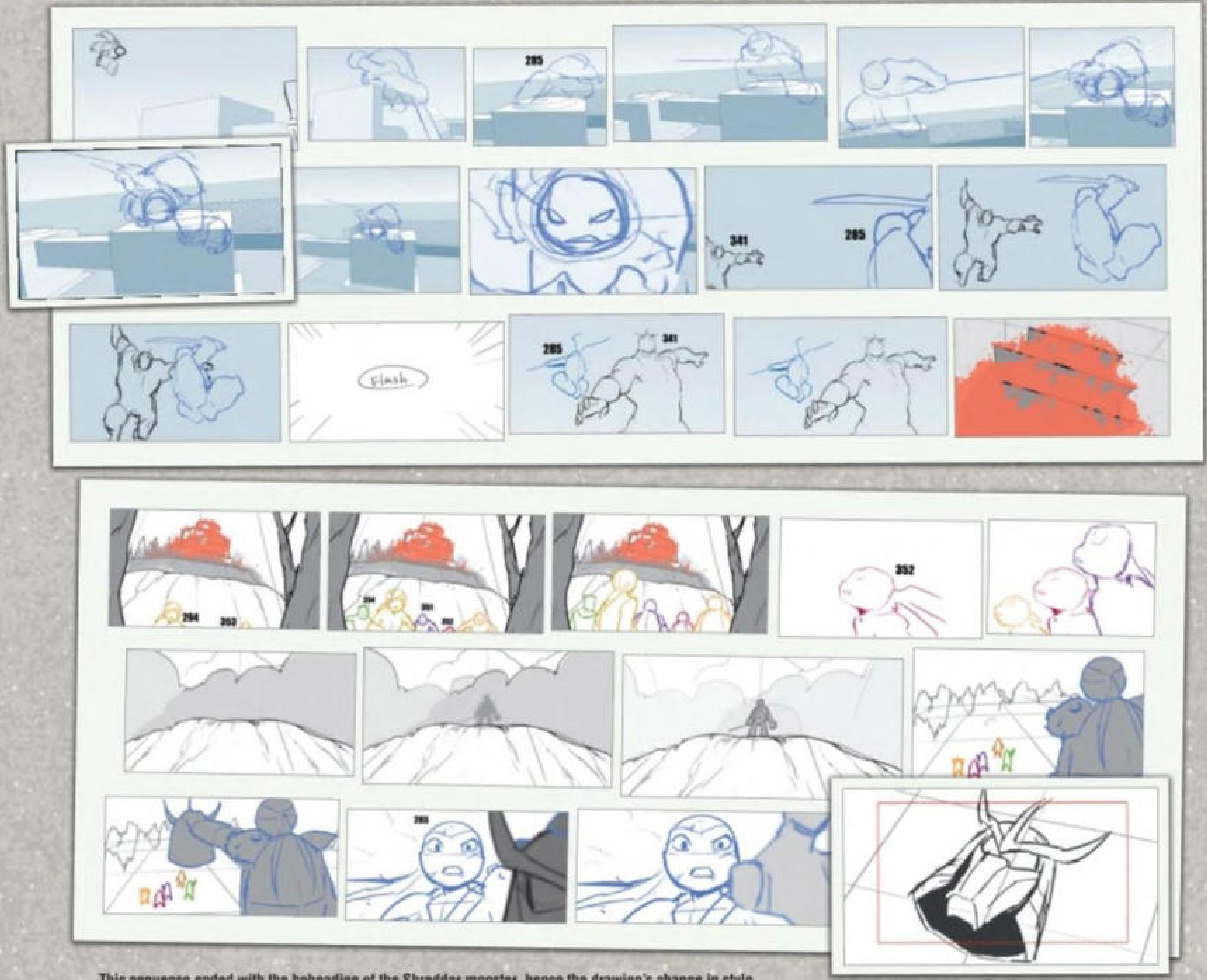


DEATH OF SHREDDER

Often with storyboards, you'd try to give specific artists a scene that suited their abilities and tastes. This sequence of Leo ending the Shredder was envisioned by Adam Lucas who does things like no one else I've known. There's no father to his style.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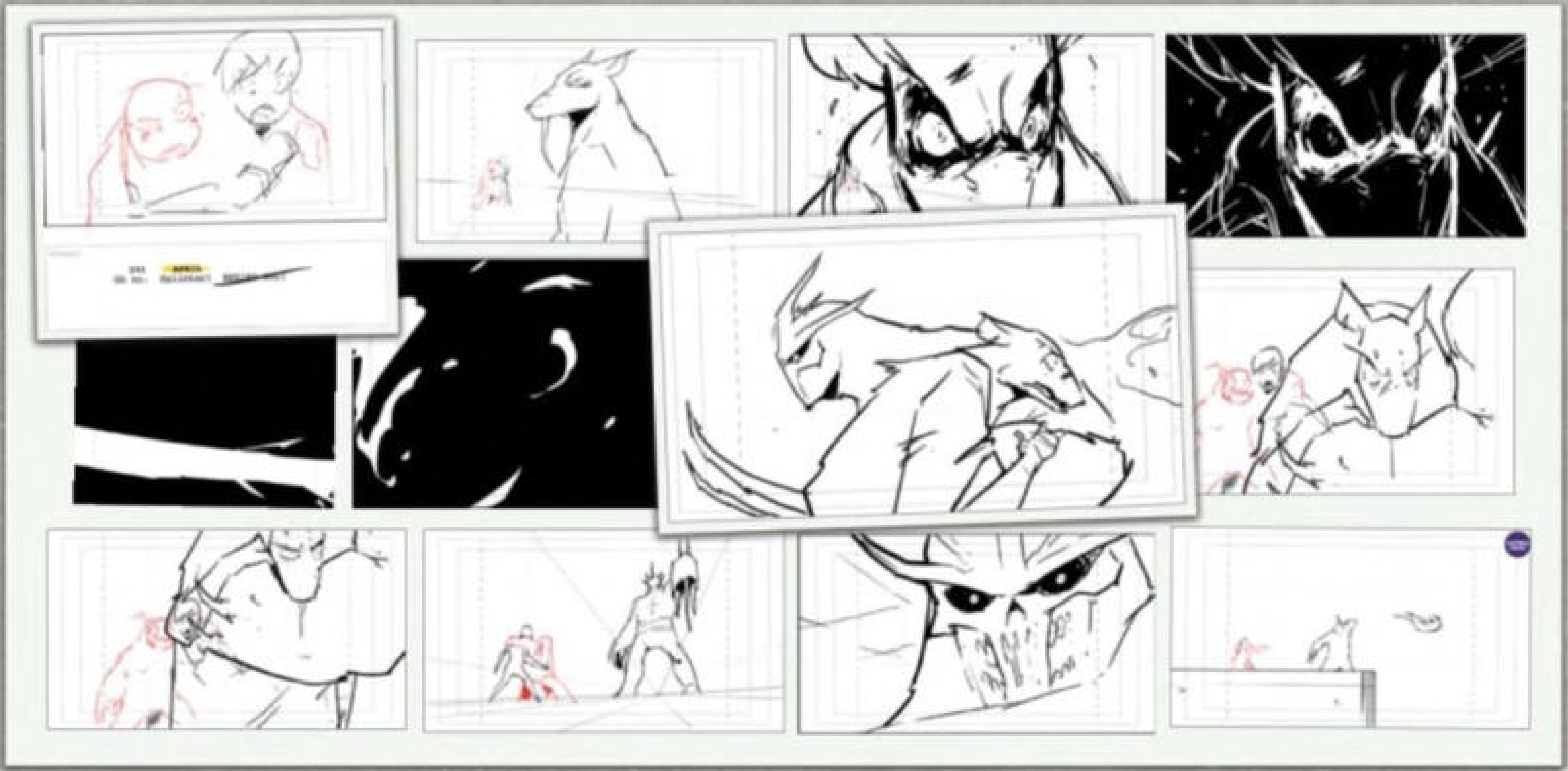
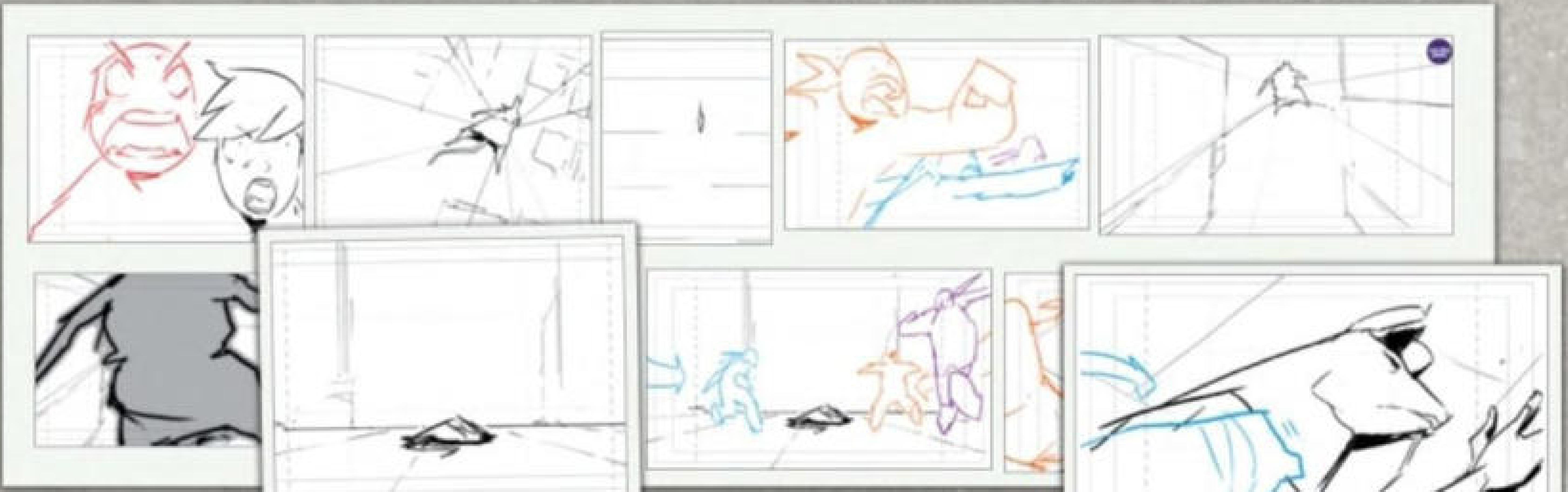
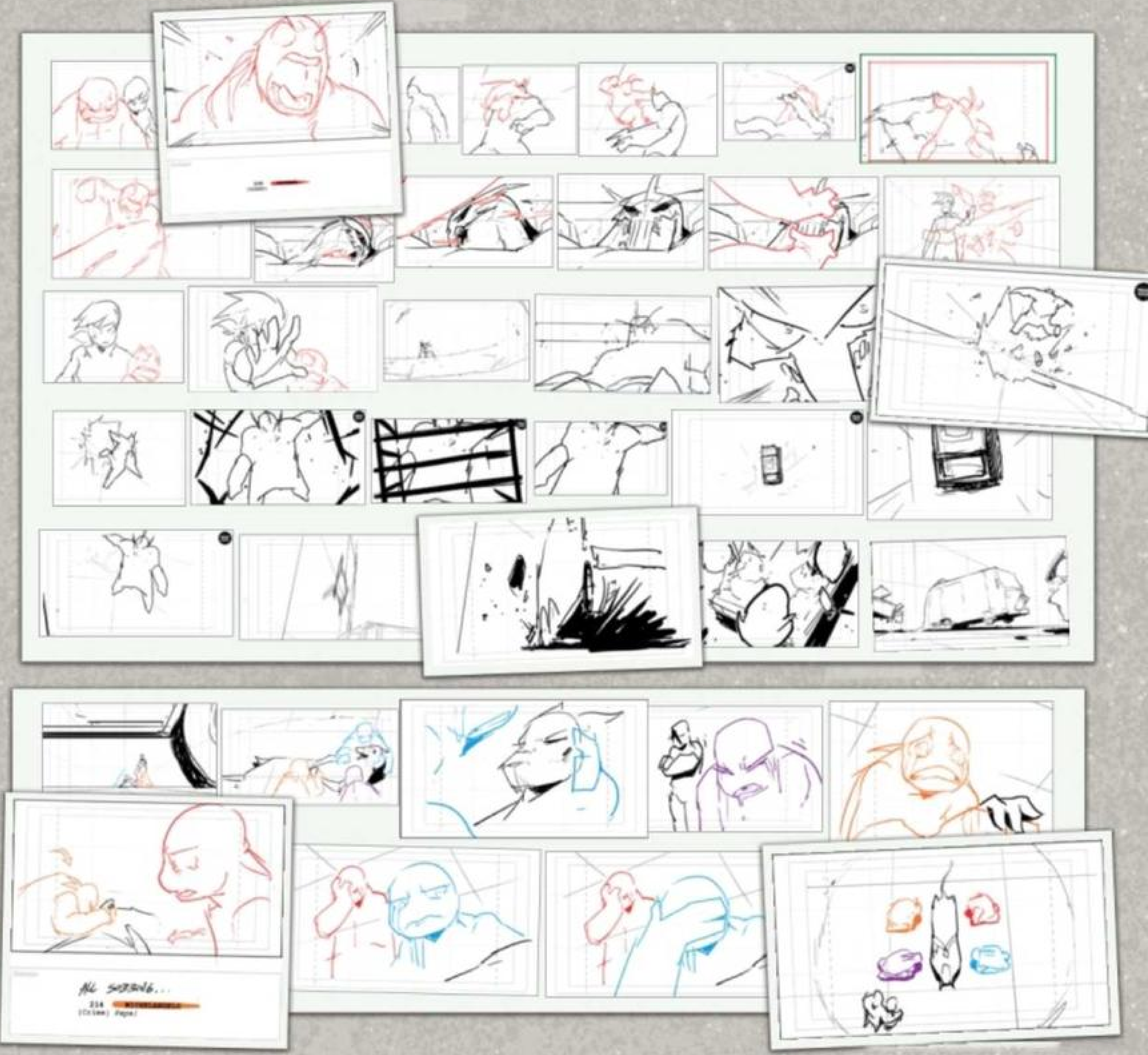
This sequence ended with the beheading of the Shredder monster, hence the drawing's change in style. Director Rie Koga had to redraw the sequence until it was approved by the network. Adam had already moved onto the next episode.

DEATH OF SPLINTER

This was so hard to watch. I saw it through every stage of production and every time it hurt more. Sheldon Vella draws the final moments of Master Splinter . . . 'nuff said!

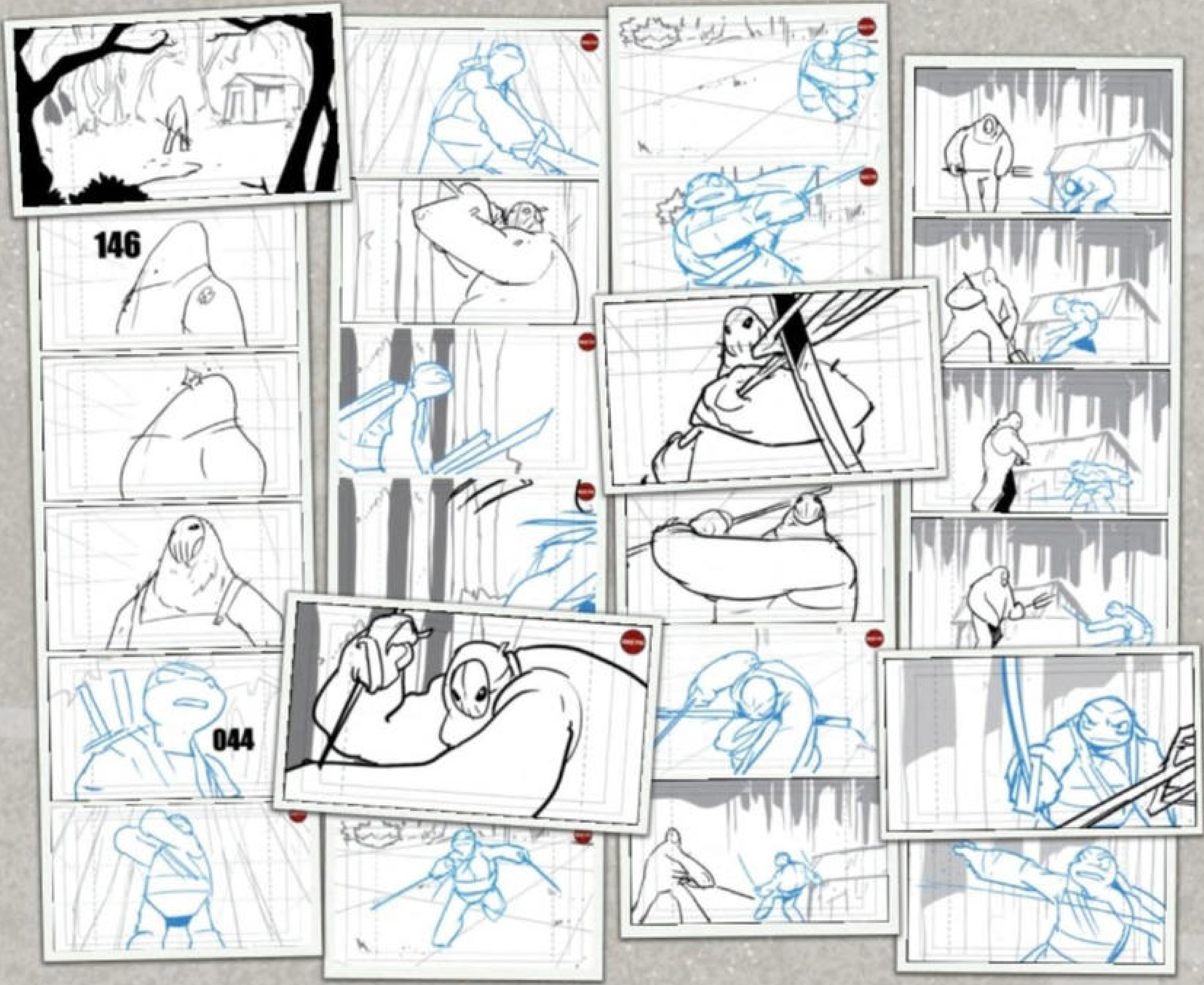


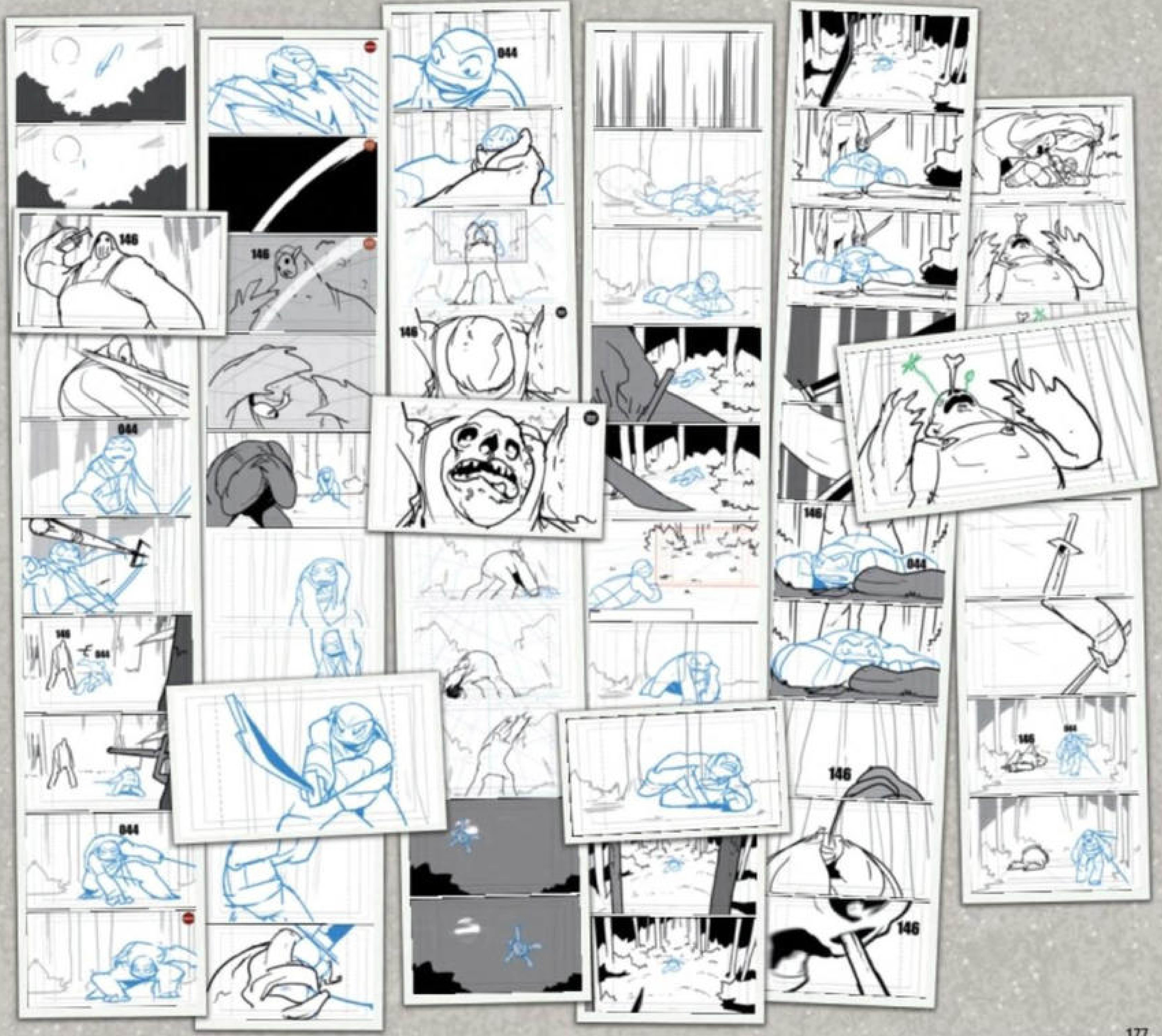



ALL SOBBING...
214

LEO VS. THE CREEP

Miki Brewster shows off some of her cold-blooded fighting sensibilities. Miki not only could draw well and remarkably fast, but she'd pitch her boards brilliantly, complete with acting (and lots of profanity). Seeing her do that regularly is a fond memory.

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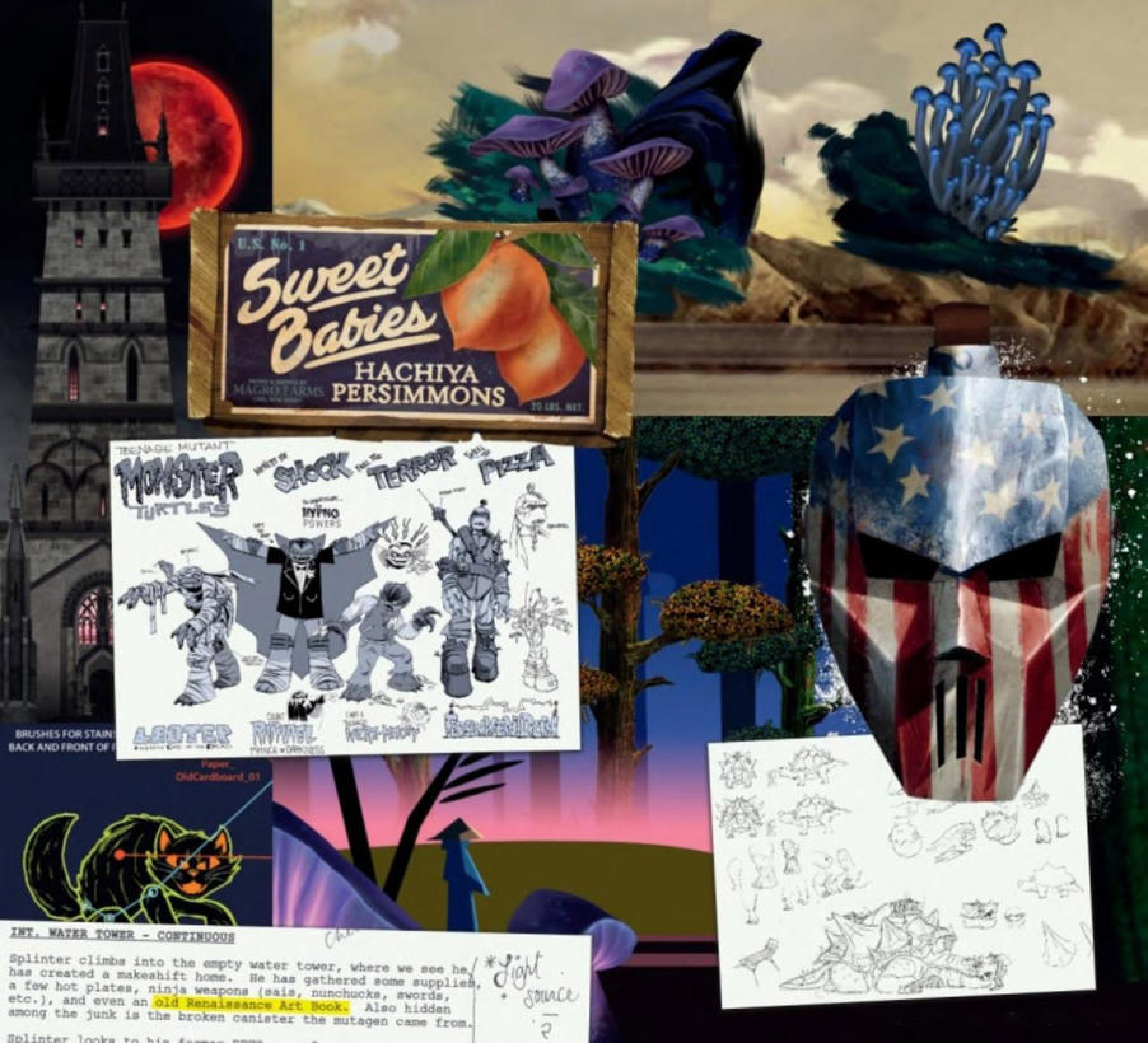
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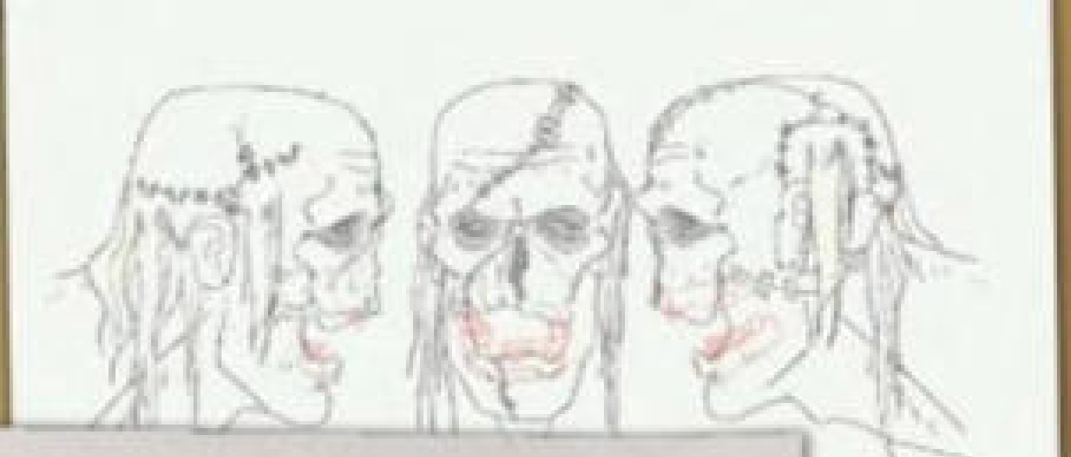
Sweet Babies
HACHIYA PERSIMMONS
MAGRO FARMS
20 LBS. NET.
TEENAGE MUTANT
MONSTER TURTLES
SHOCK
TERROR
PIZZA
HYPNO POWERS
LEOTER
COUNT RAPHAEL
PRINCE OF DARKNESS
WERE-MIKEY
BRUSHES FOR STAIN
BACK AND FRONT OF
Paper_
OldCardboard_01

INT. WATER TOWER - CONTINUOUS

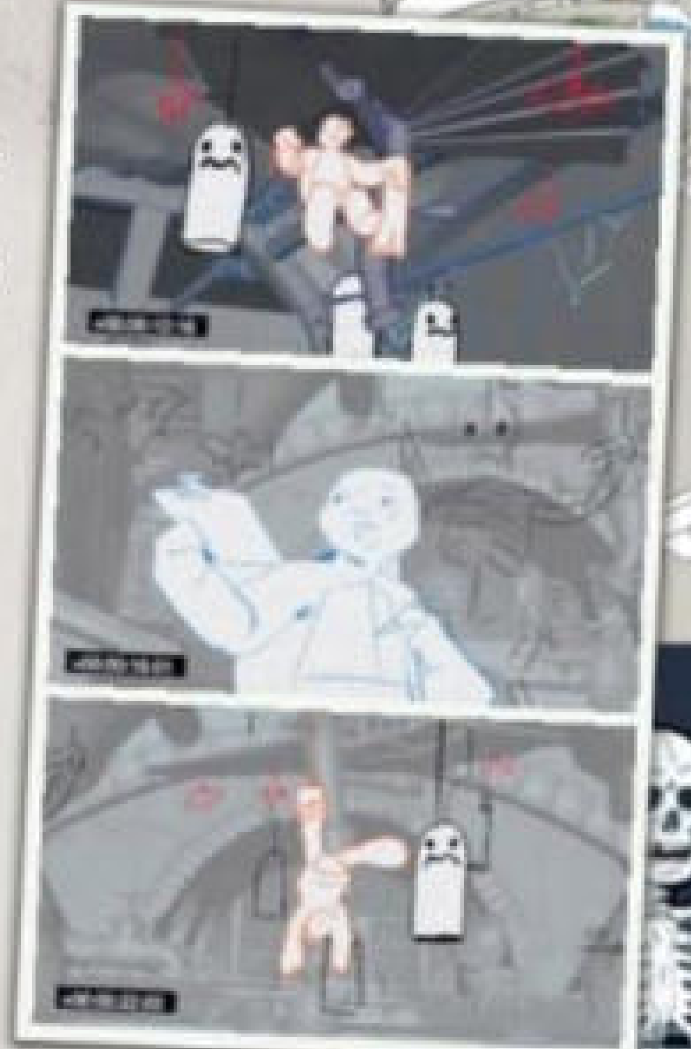
Splinter climbs into the empty water tower, where we see he has created a makeshift home. He has gathered some supplies, a few hot plates, ninja weapons (sais, nunchucks, swords, etc.), and even an old Renaissance Art Book. Also hidden among the junk is the broken canister the mutagen came from.

Splinter looks to his former

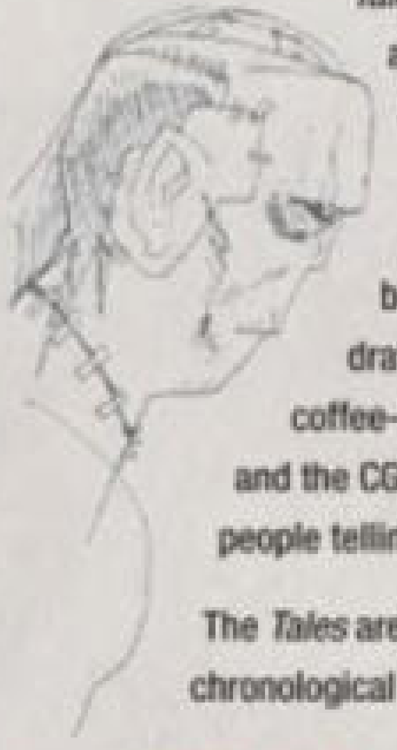
*Light
source
2



TALES OF THE TMNT



The end of the series was in the distance. Unsure of how much longer we could continue to make the series, Brandon and I decided we would end the Hamato/Saki feud definitively at the end of season four so it would be done on our terms. That also granted us freedom to continue the stories as long as we were asked to. This show ran for a long time, and over that time, several different side stories had accumulated along with the odd reasons they couldn't be made. So, we tossed them aside and dealt with the other tasks at hand. Now, we were finally able to tell some of those.

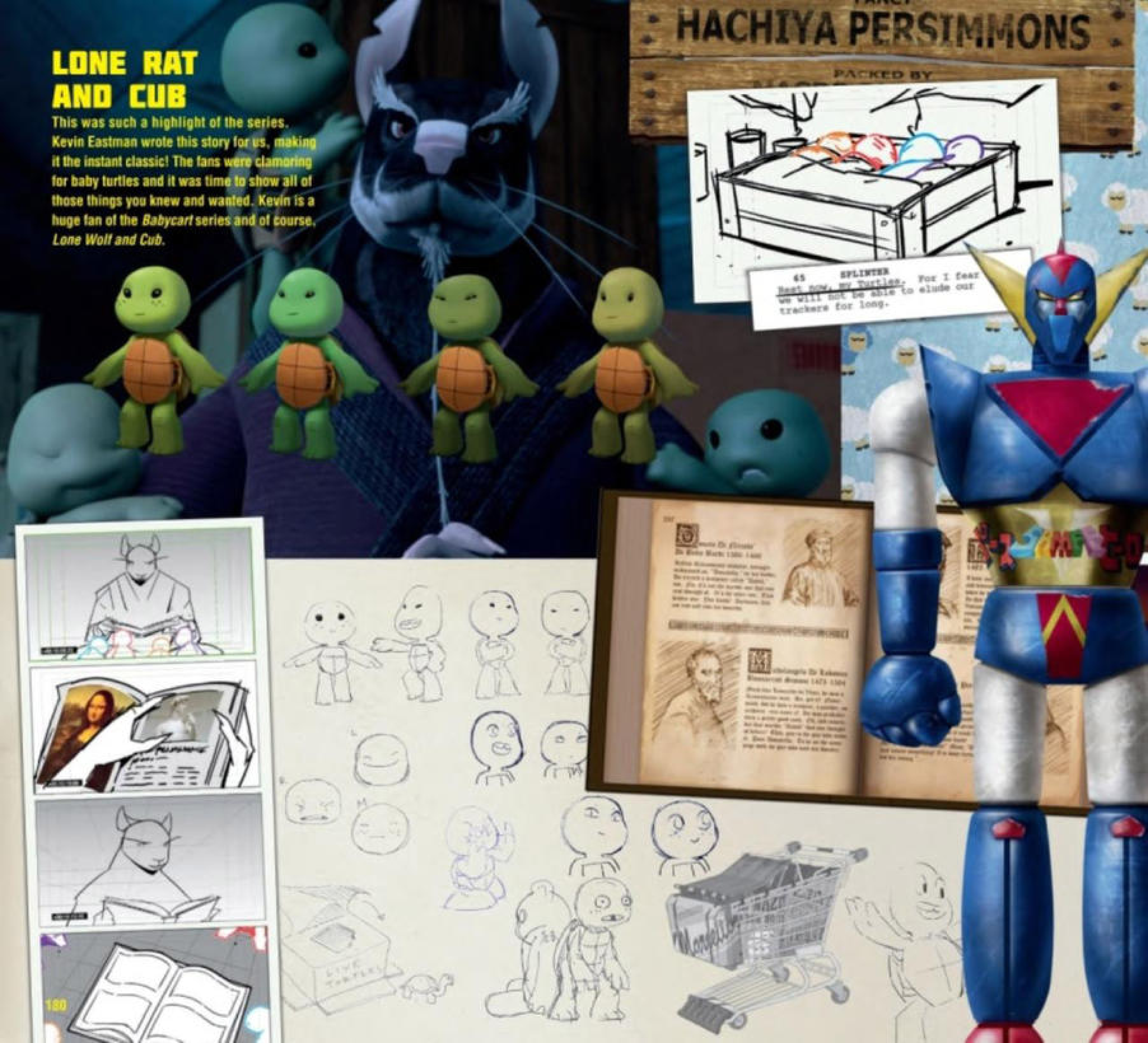


Tales had a new title sequence and the overall tone was somewhat aged up. I felt it was appropriate for the true fans who had watched since the show's inception—imagine watching this show from age six through twelve! This allowed for a much broader visual palette as most all of the mini story arcs had their own unique art direction. I drew rough concepts feverishly to cover the endless sprawling world-builds, I remember carrying a binder for each story arc in my bag for a year. Those episodes were dense. I also remember drawing all those classic monsters late one night at a diner, downtown with friends over coffee—the waiter must've thought I was cracked! Nadia and the directors really pulled it off and the CG team's work in sculpting and texturing those worlds really hit a new level. I remember people telling me often how excited they were to be able to make something like we were.

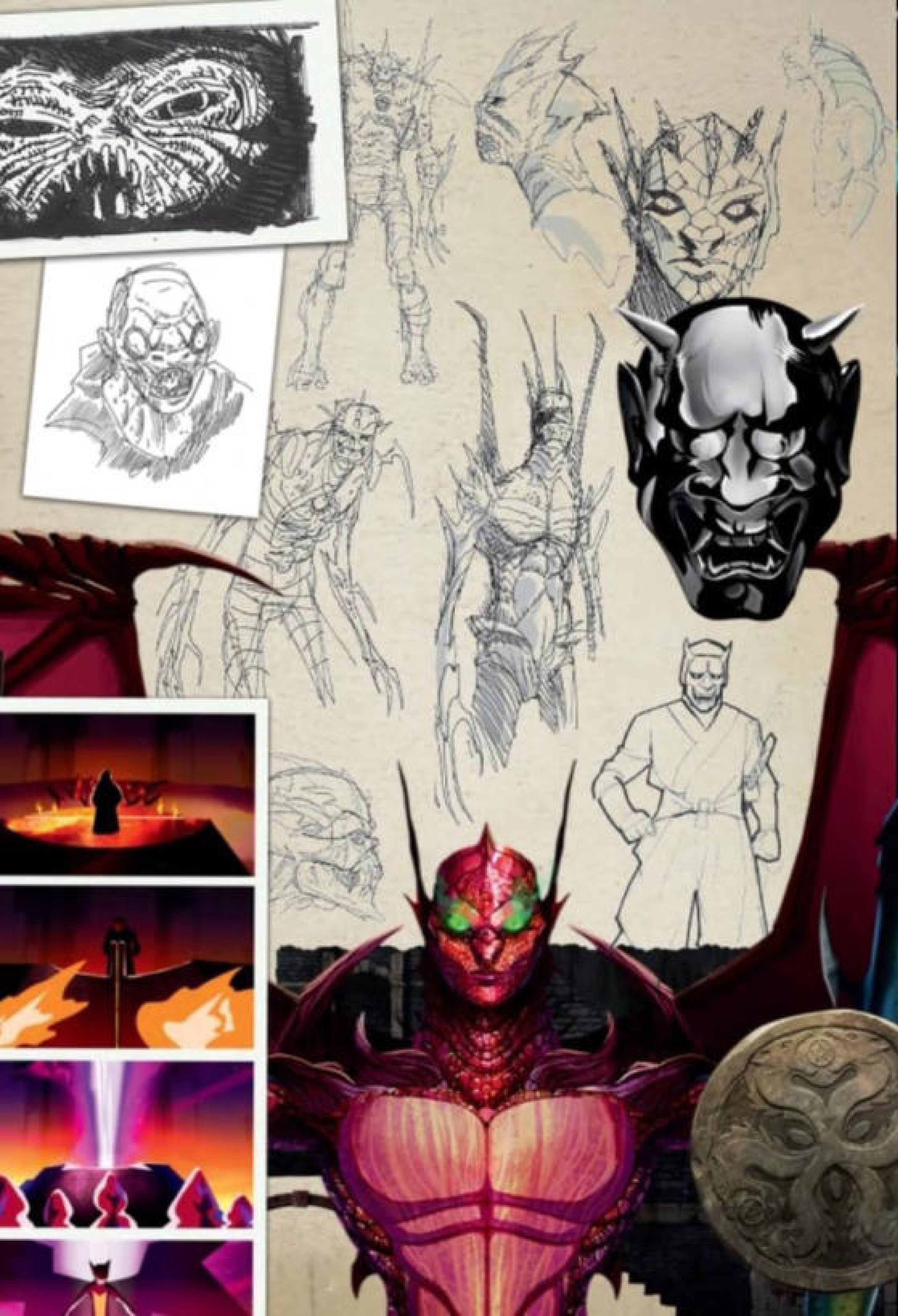
The *Tales* are no less important than seasons one through four, they were merely not told in any specific chronological order.

LONE RAT AND CUB

This was such a highlight of the series. Kevin Eastman wrote this story for us, making it the instant classic! The fans were clamoring for baby turtles and it was time to show all of those things you knew and wanted. Kevin is a huge fan of the *Babycart* series and of course, *Lone Wolf and Cub*.

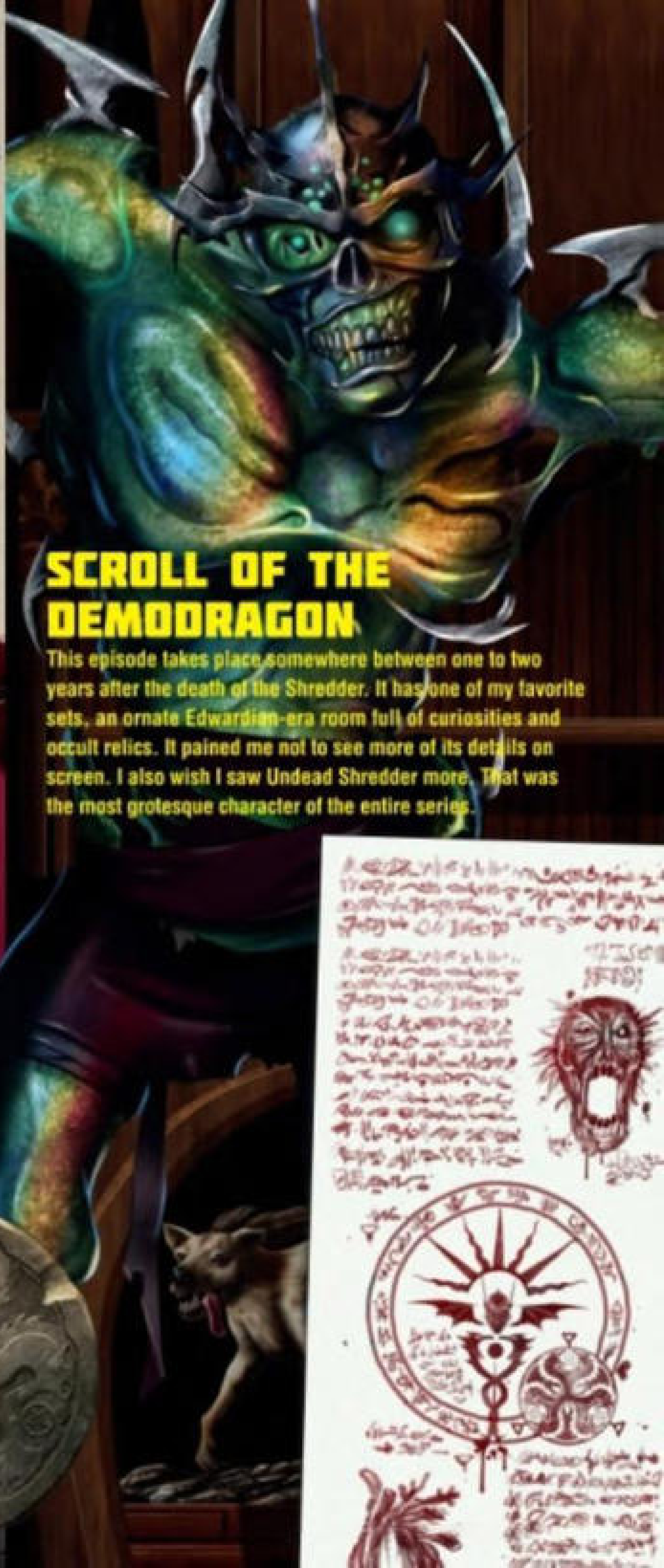

HACHIYA PERSIMMONS
PACKED BY
LIVE TURTLES

65 SPLINTER
Rest now, my Turtles. For I fear we will not be able to elude our trackers for long.



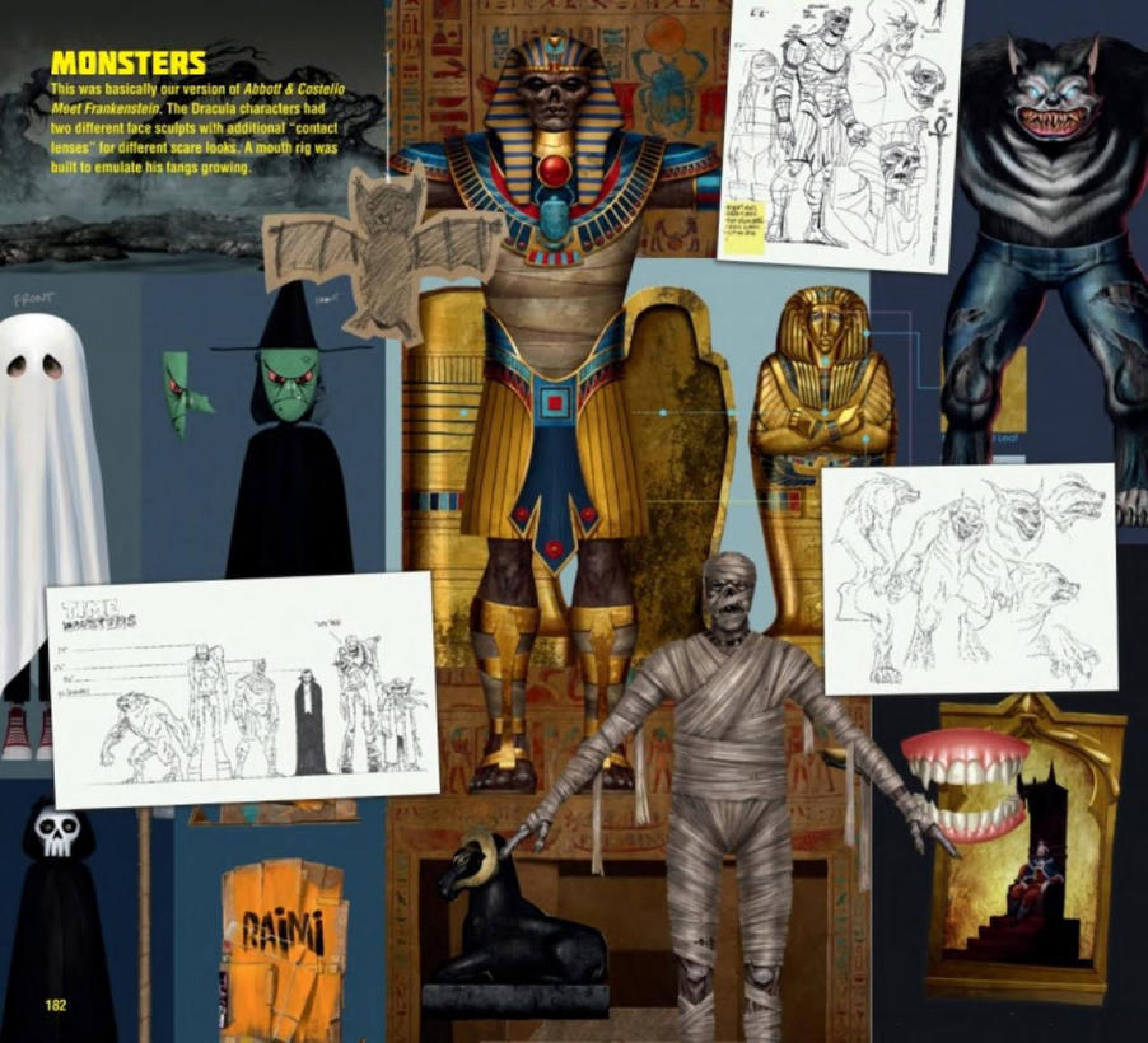
SCROLL OF THE DEMODRAGON

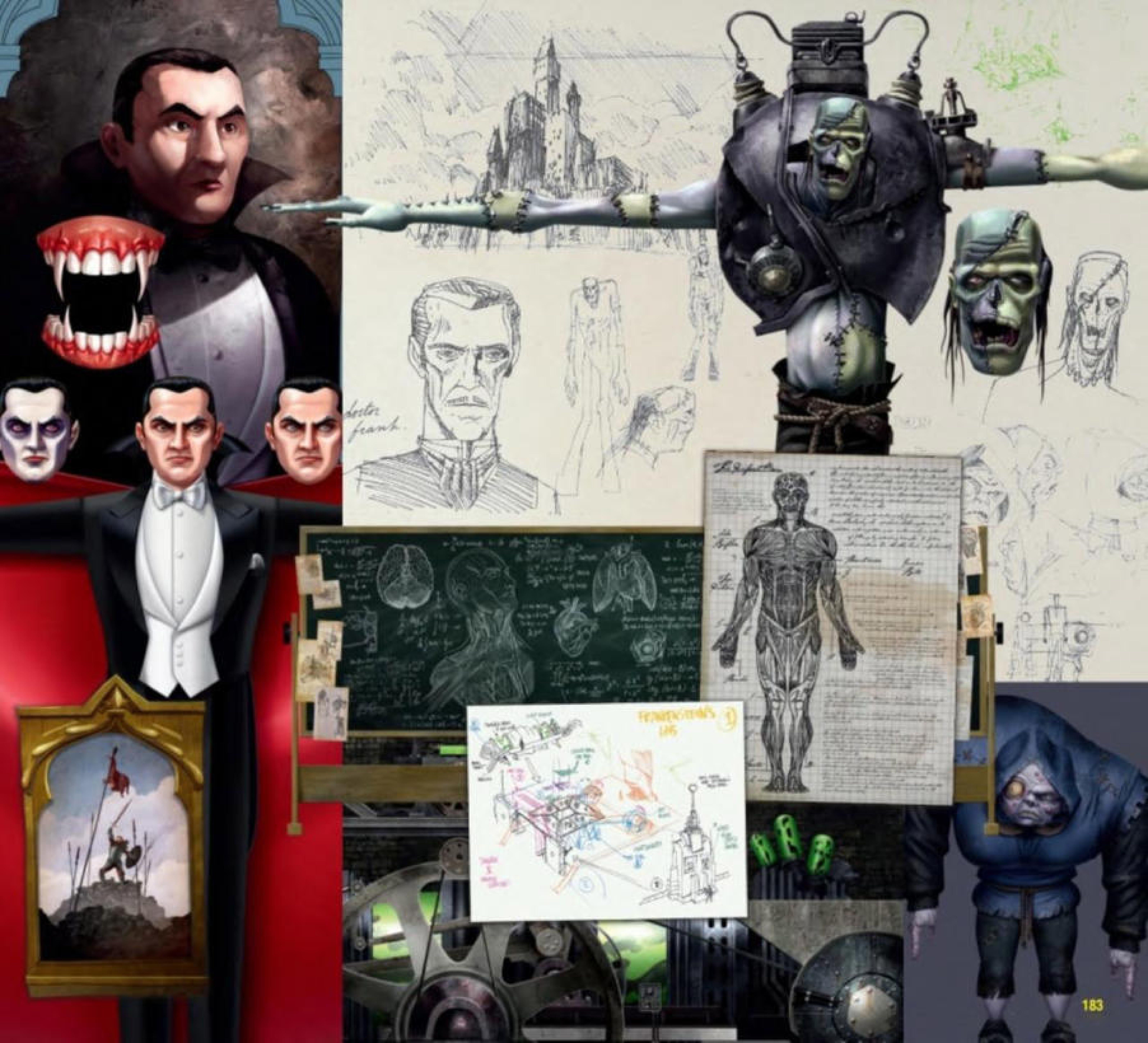
This episode takes place somewhere between one to two years after the death of the Shredder. It has one of my favorite sets, an ornate Edwardian-era room full of curiosities and occult relics. It pained me not to see more of its details on screen. I also wish I saw Undead Shredder more. That was the most grotesque character of the entire series.



MONSTERS

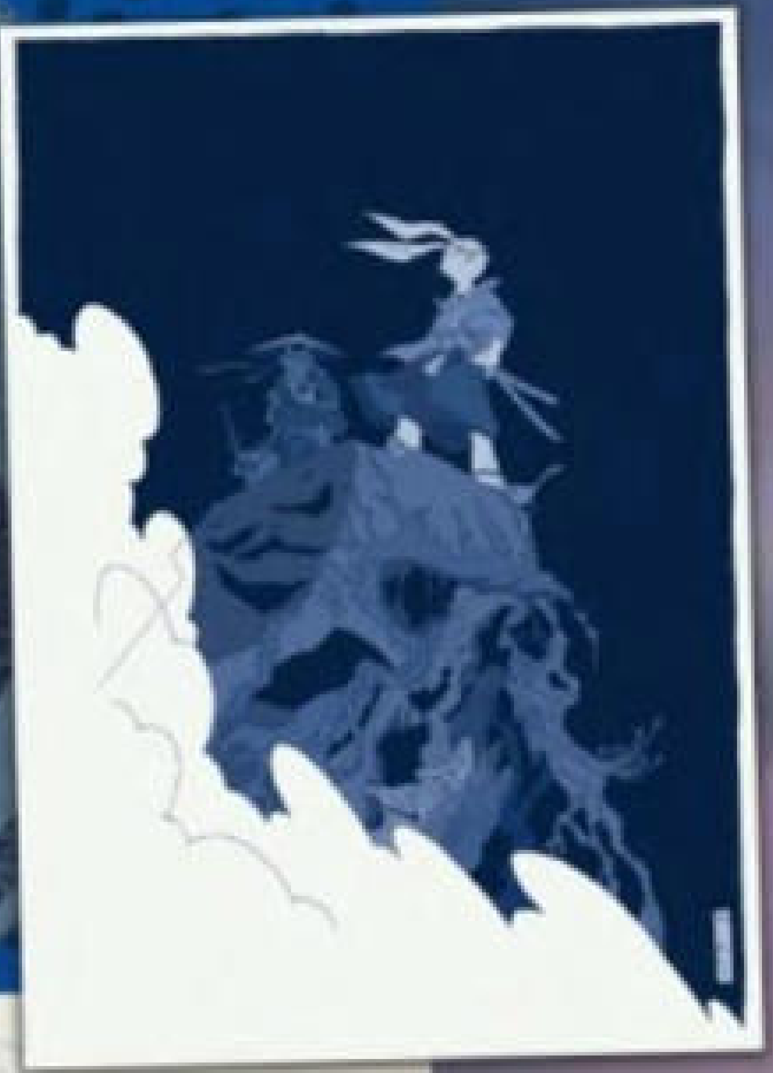
This was basically our version of *Abbott & Costello Meet Frankenstein*. The Dracula characters had two different face sculpts with additional "contact lenses" for different scare looks. A mouth rig was built to emulate his fangs growing.

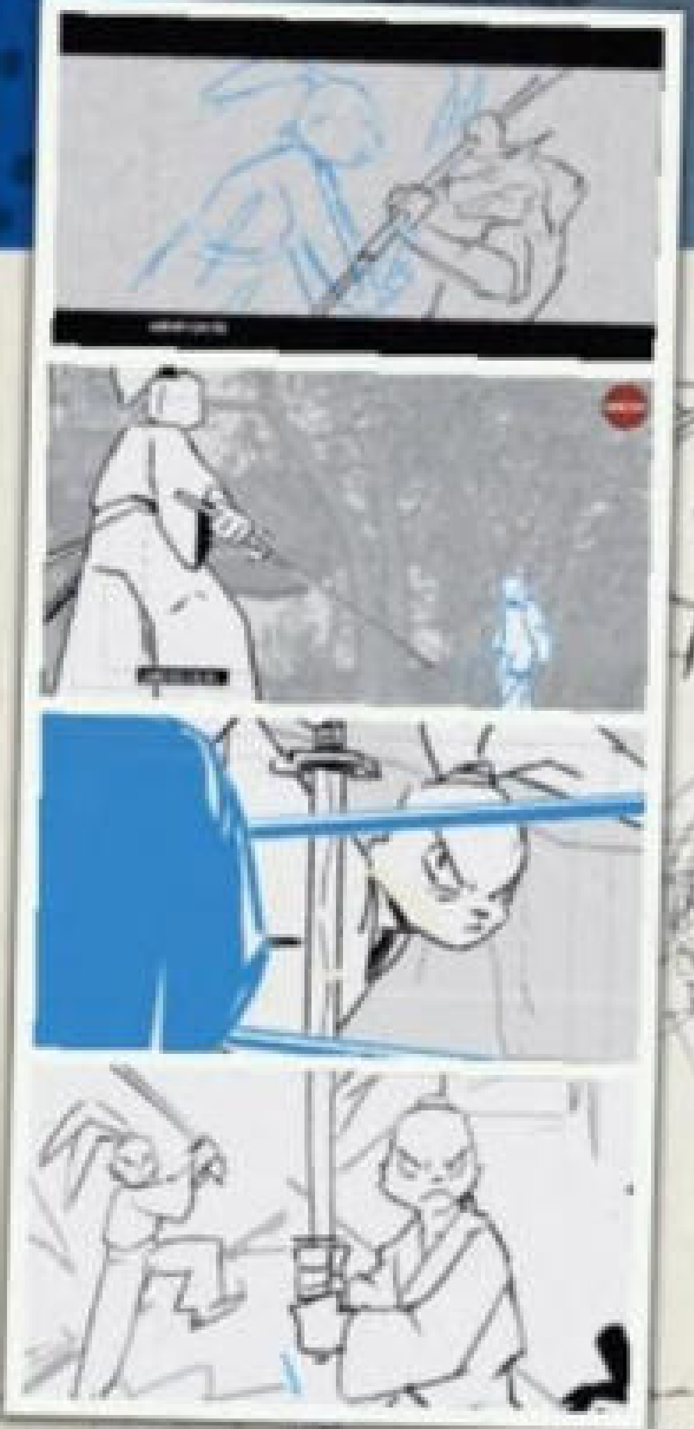


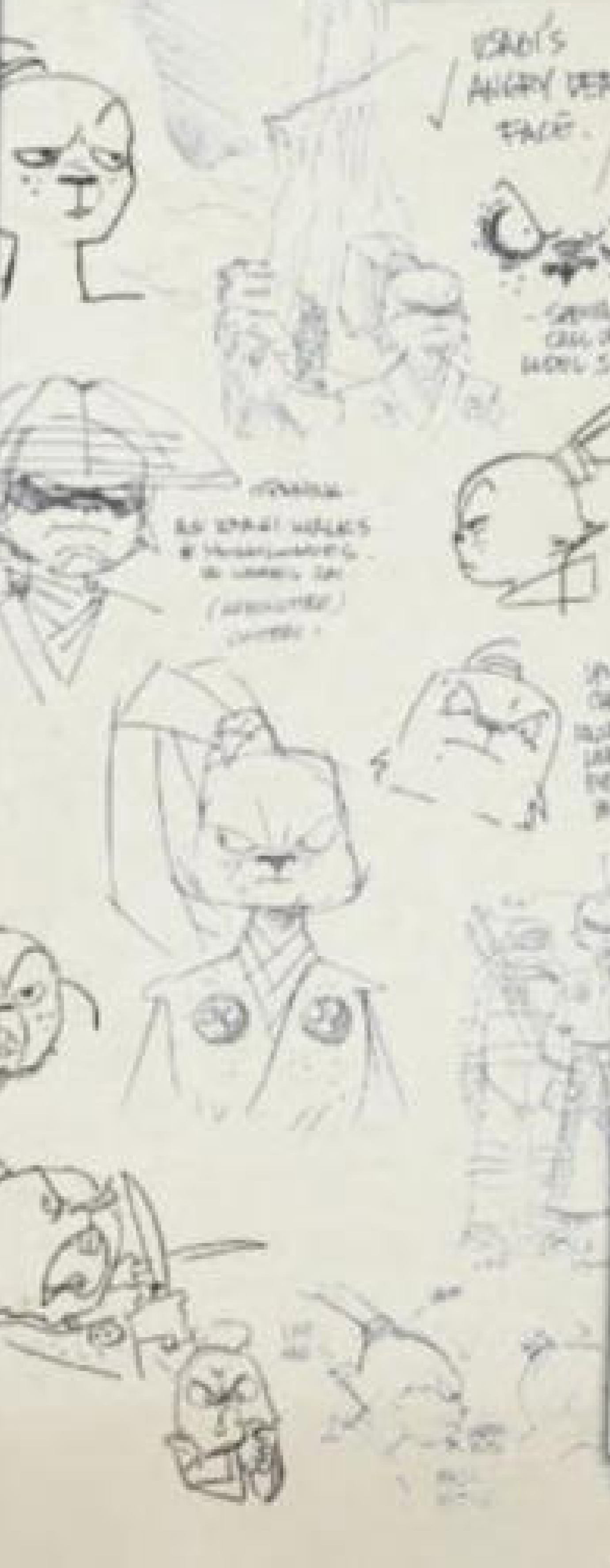

doctor frank.
FRANKENSTEIN'S LAB
1

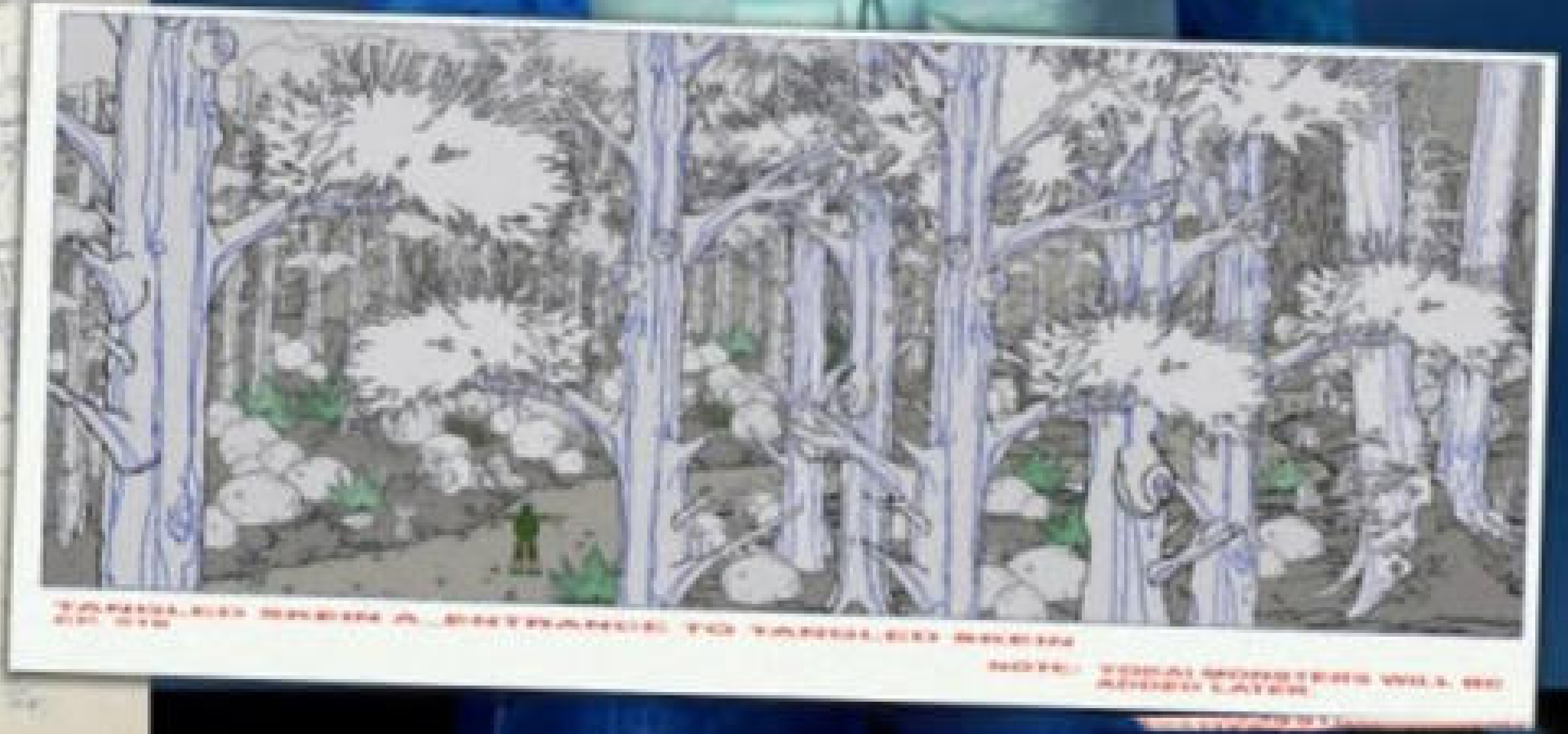
USAGI YOJIMBO

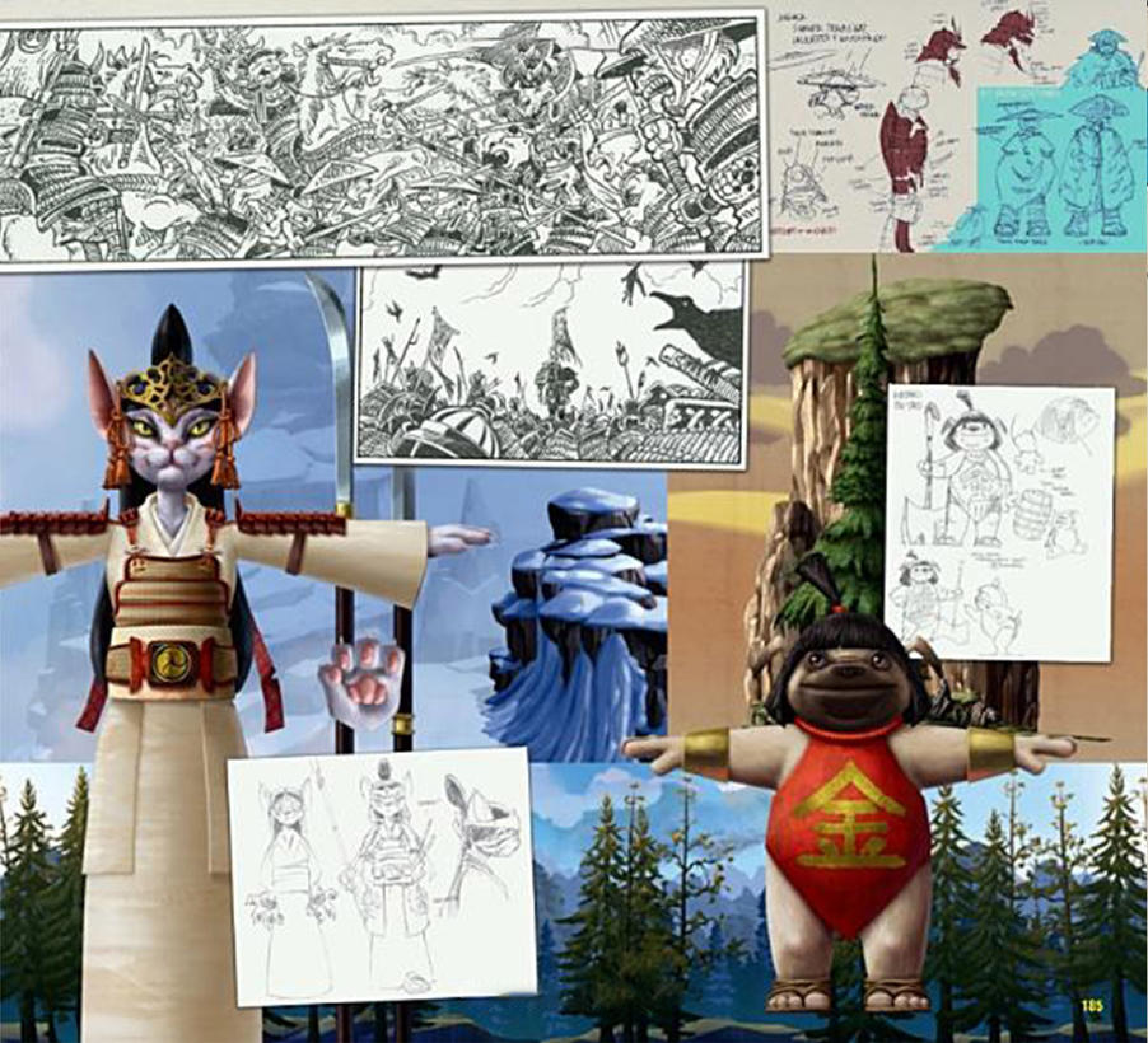
Telling a story across three episodes allowed us to explore time differently. The journey spans across four seasons, and three different Usagi models were created to give the impression of his clothing growing dirty over his journey. Stan Sakai was involved along the entire production and he even offered to draw the 2D harmony backstory that explains his origin as a ronin.



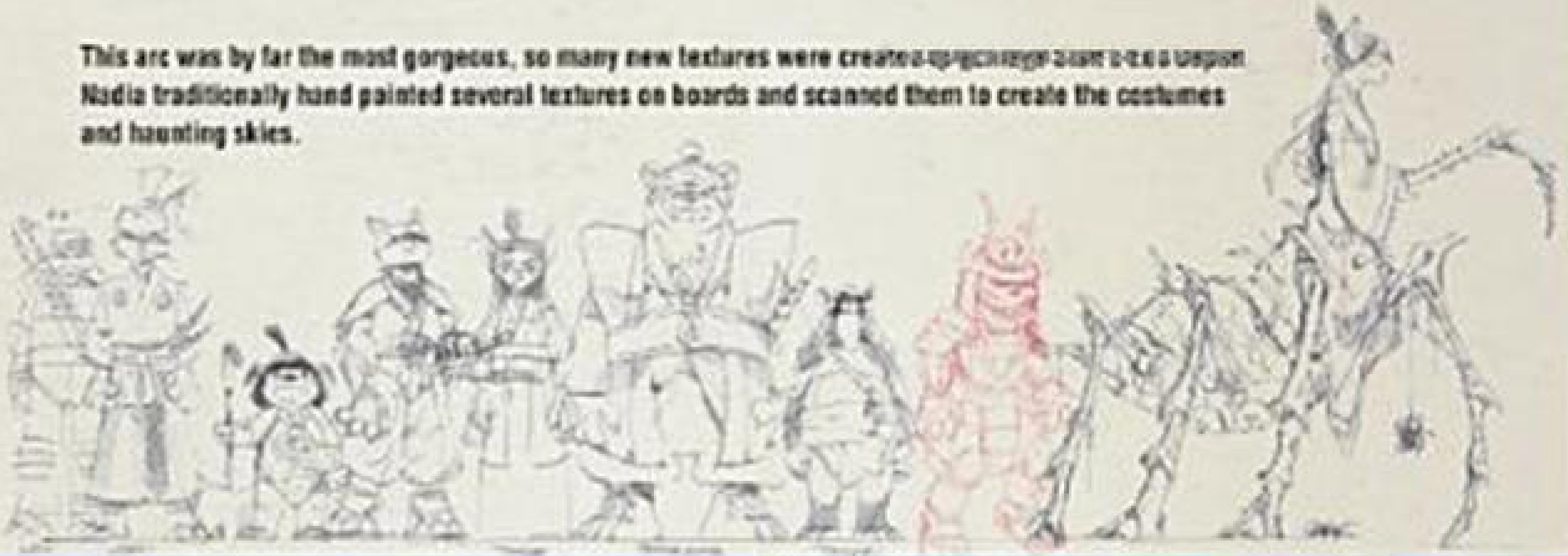


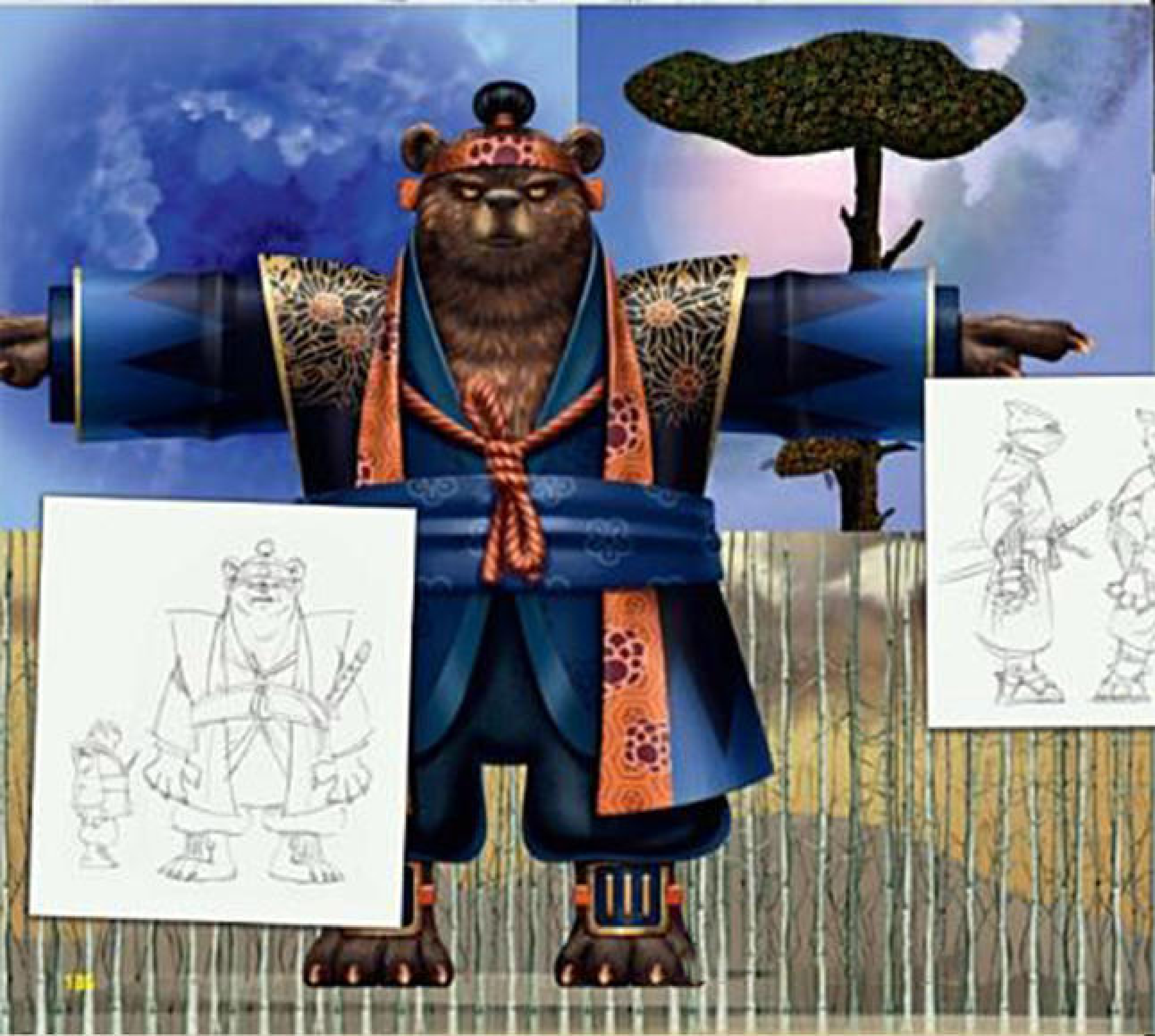

USAGI'S ANGRY DEATH FACE
SPECIAL CALL OUT MODEL SWITCH

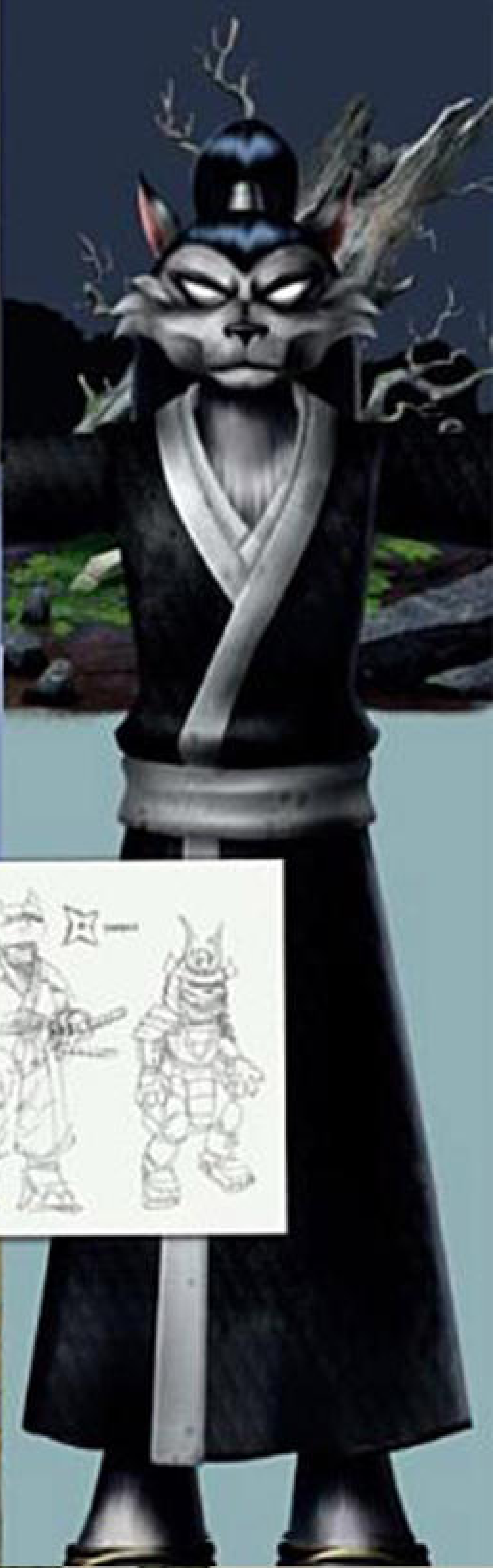

TANGLED SKEIN A_ENTRANCE TO TANGLED SKEIN
NOTE: YOKAI MONSTERS WILL BE ADDED LATER

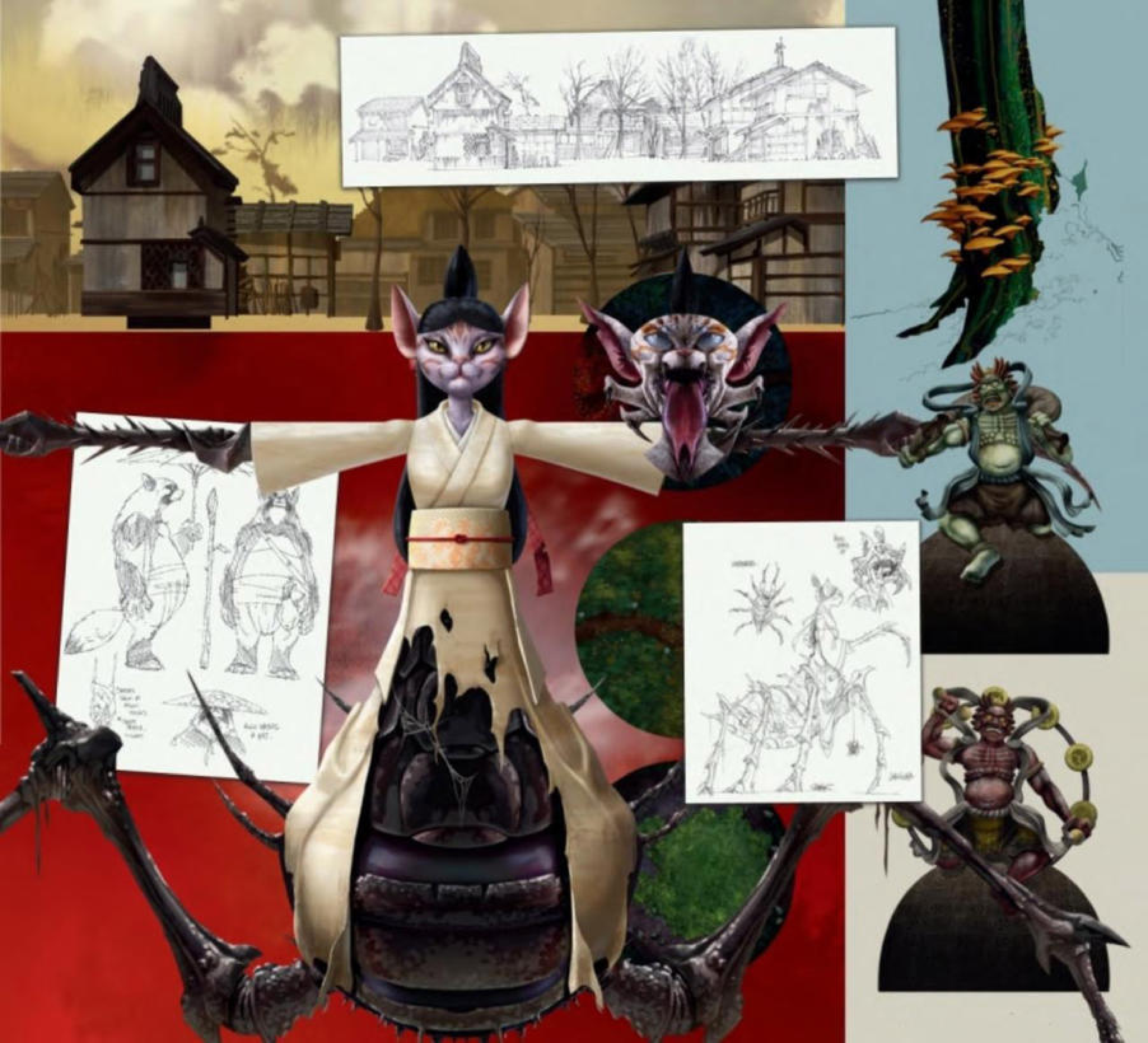


This arc was by far the most gorgeous, so many new textures were created [illegible] Nadia traditionally hand painted several textures on boards and scanned them to create the costumes and haunting skies.



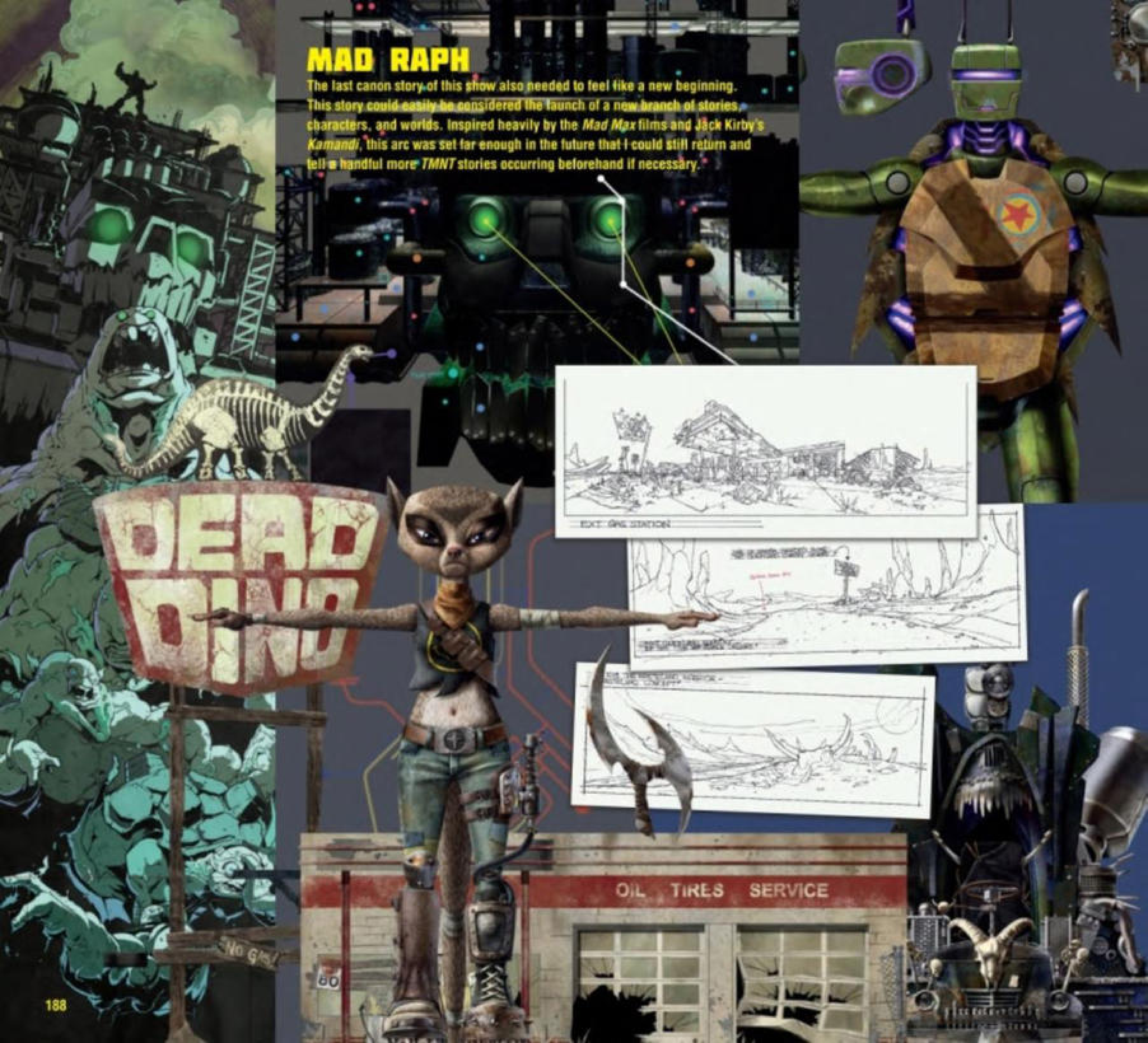


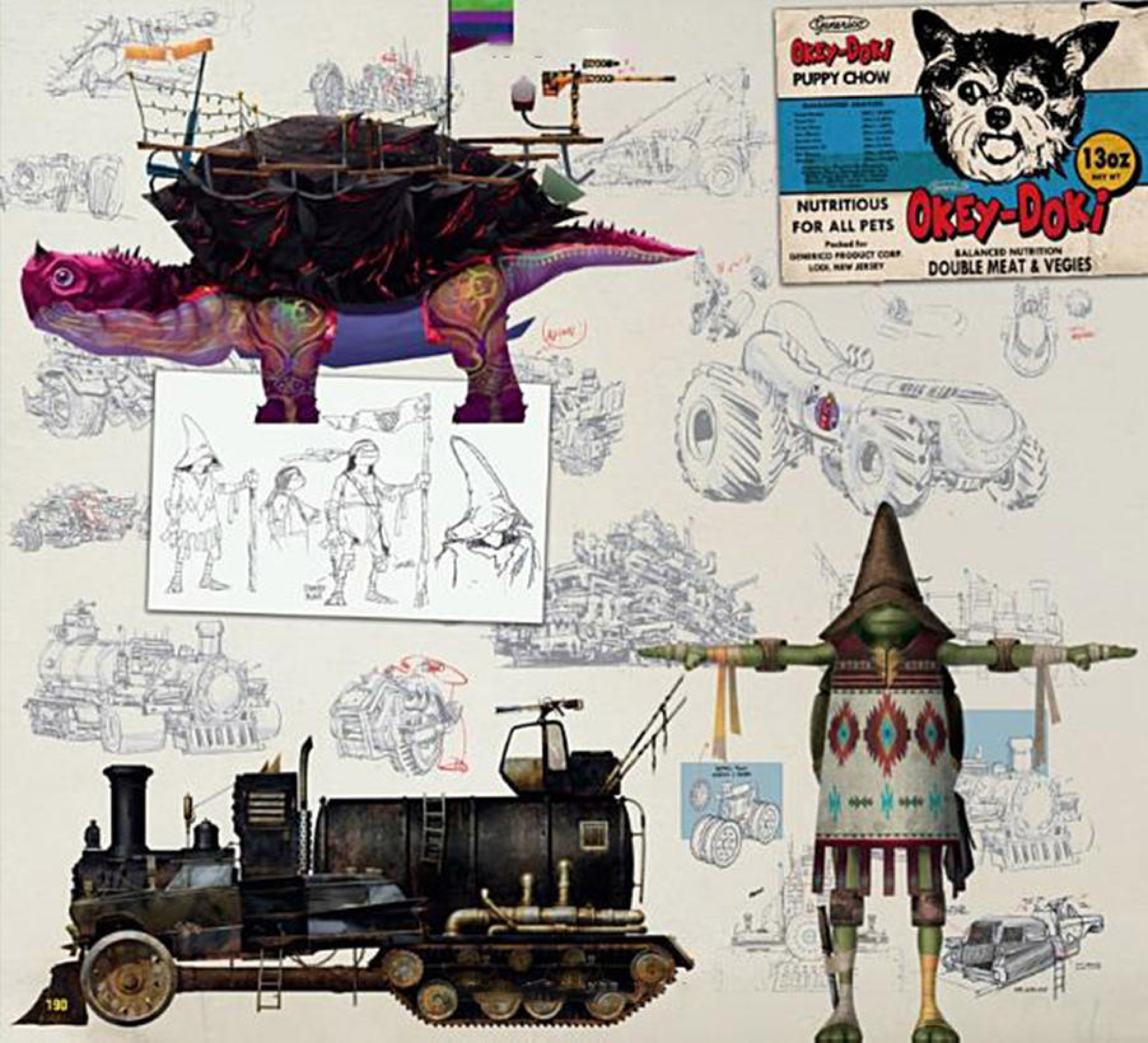


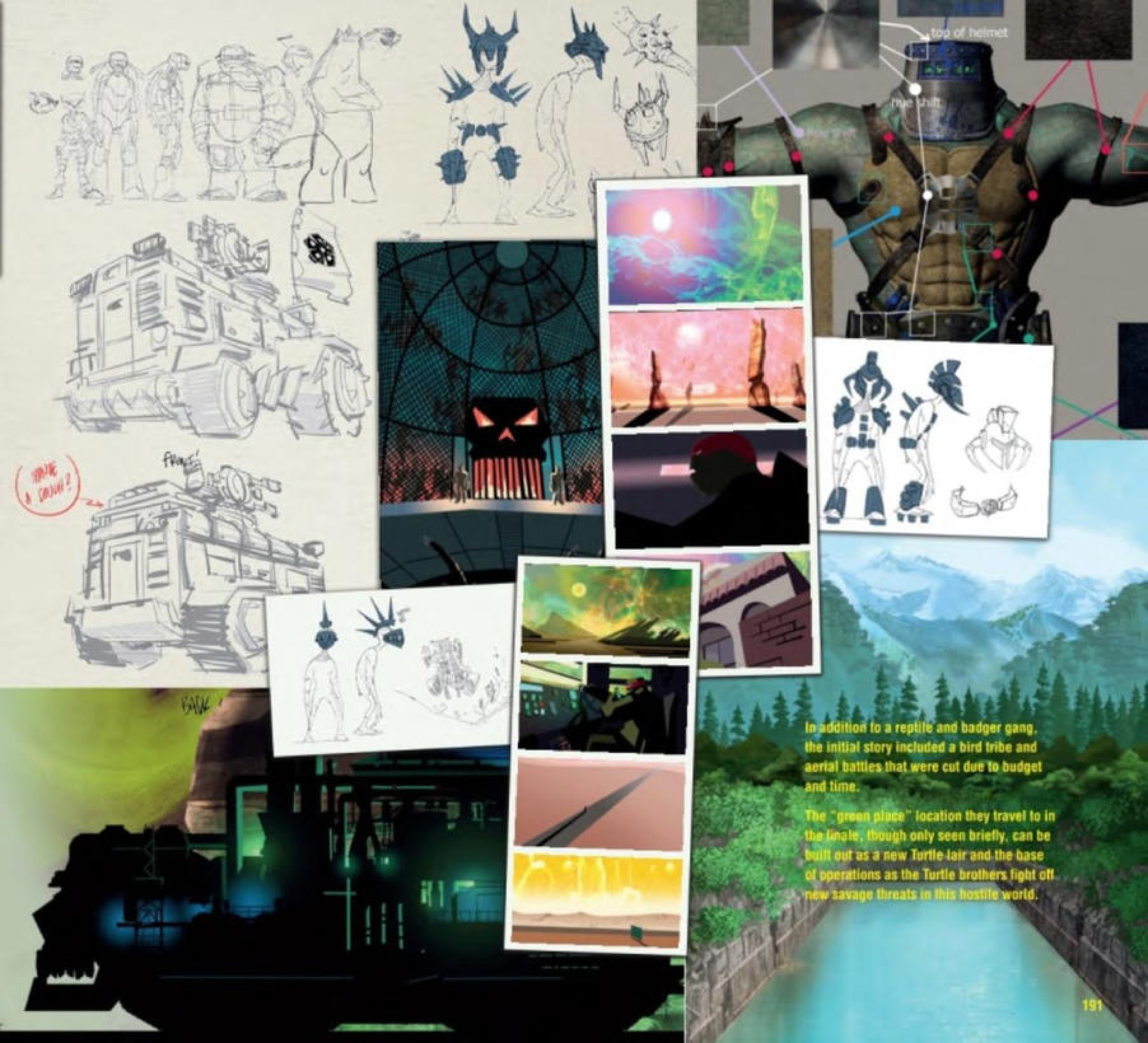

ALSO WEARS
A HAT

MAD RAPH

The last canon story of this show also needed to feel like a new beginning. This story could easily be considered the launch of a new branch of stories, characters, and worlds. Inspired heavily by the *Mad Max* films and Jack Kirby's *Kamandi*, this arc was set far enough in the future that I could still return and tell a handful more *TMNT* stories occurring beforehand if necessary.


DEAD DINO
EXT. GAS STATION
NO GAS
OIL TIRES SERVICE
80


Generico
OKEY-DOKI
PUPPY CHOW
13oz
NUTRITIOUS
FOR ALL PETS
Packed for
GENERICO PRODUCT CORP
LODI, NEW JERSEY
OKEY-DOKI
BALANCED NUTRITION
DOUBLE MEAT & VEGIES



In addition to a reptile and badger gang, the initial story included a bird tribe and aerial battles that were cut due to budget and time.

The "green place" location they travel to in the finale, though only seen briefly, can be built out as a new Turtle lair and the base of operations as the Turtle brothers fight off new savage threats in this hostile world.

SO MUCH SCUM...SO FEW OF US GOOD GUYS!
ENTER
CASEY
JONES
COMING SOON
TMNT
13
MIKEY THE MENACE
"HEY POPS! I FOUND A NEW BROTHER IN THE SEWERS. CAN WE KEEP HIM!"
OK

TALES OF THE
TEENAGE MUTANT NINJA
TURTLES

TALES OF THE
TEENAGE MUTANT NINJA
TURTLES

BEYOND THE SEWERS

The show's initial release was unlike anything I had ever experienced in a television production; the public events and crowds were huge. The voice cast, myself, and the actual walkaround characters were ushered from one event to another by limo to awaiting press lines and fans. I learned just how much the Turtles themselves were iconic, worldwide superstars. I travelled endless comic conventions and did press in Spain, the United Kingdom, Italy, Asia, and the Middle East! I used to describe them as a phenomenon, as big as The Beatles, and I was merely their manager. I was happy to experience it all.

There were always tasks to be handled outside of the show itself. At any given time, the crew was working on additional materials and social media, television, appearances, press releases, award shows, and comic cons kept us busy year-round. The pages that follow are a collage of objects and art made for *TMNT* not seen onscreen.

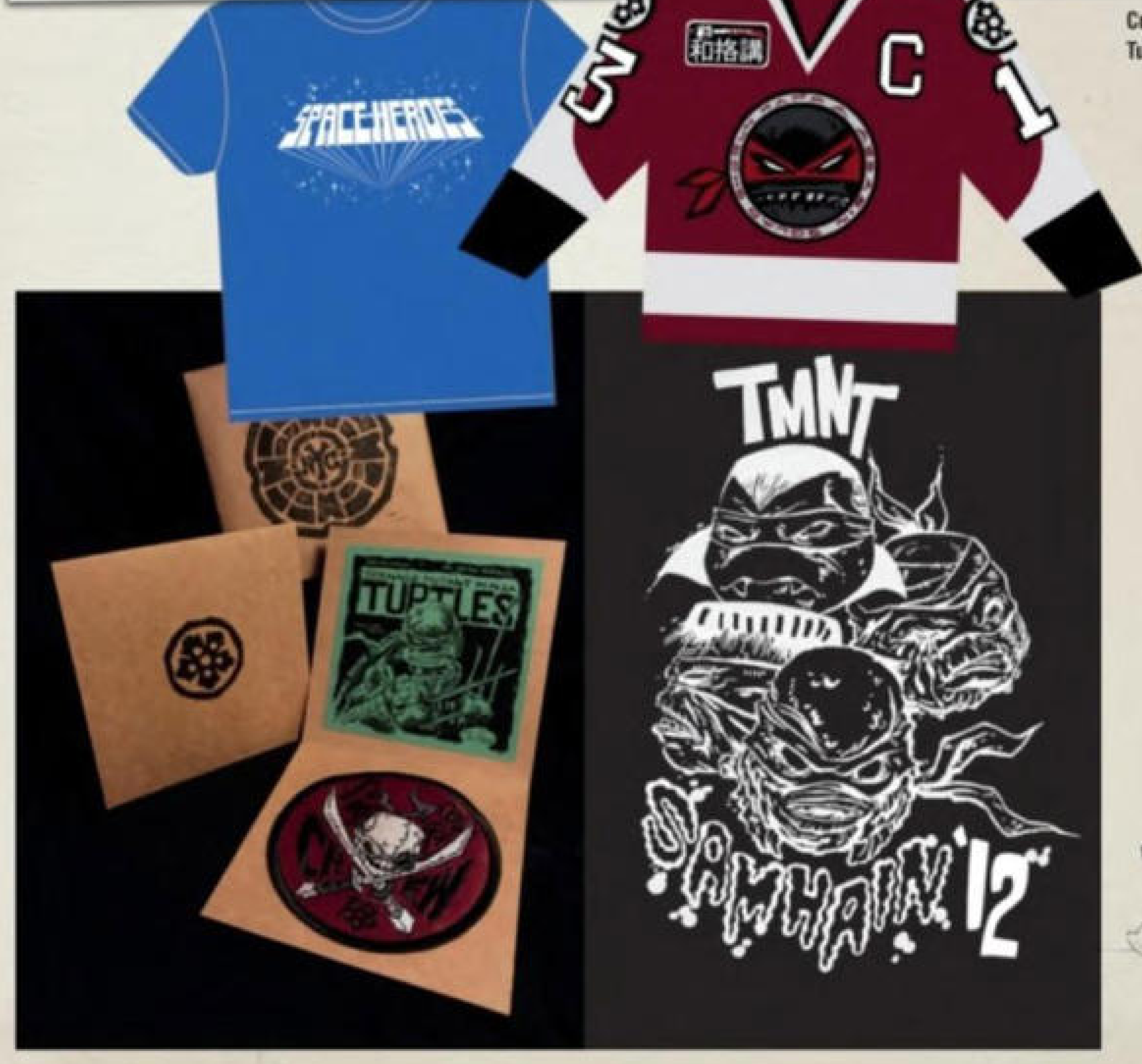
I will always recall my memories of working on this show fondly. It was a long road, about eight years for me. The crew was incredible and I miss it all. Thanks to all of them, and thanks to all of you fans, for watching this series and reading my book. I hope it inspires your dreams like *TMNT* #1 did mine.

To the right is the poster in the record booth, signed by each and every actor as they entered to perform their roles. Can you believe that the image in the top right is cake? As seen on *Cake Wars*.

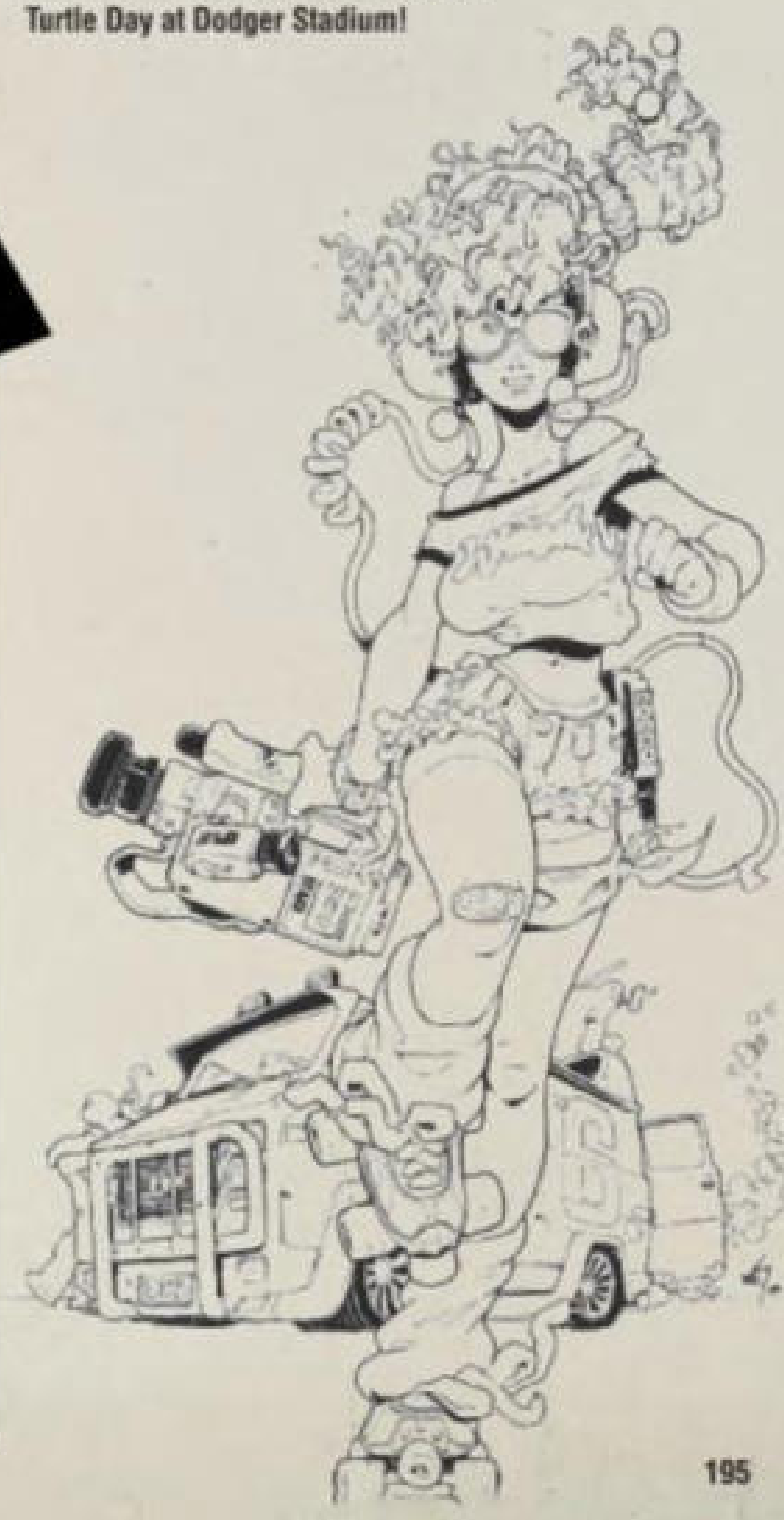
TEENAGE MUTANT NINJA
TURTLES

JIGGA-WATTS!
Teenage
Mutant
Ninja
Turtles
elodeon

LOS ANGELES


SPACE HEROES
C
和格講
TURTLES
TMNT
SAMHAIN '12

Crew T-shirts, jerseys, patches, and Turtle Day at Dodger Stadium!

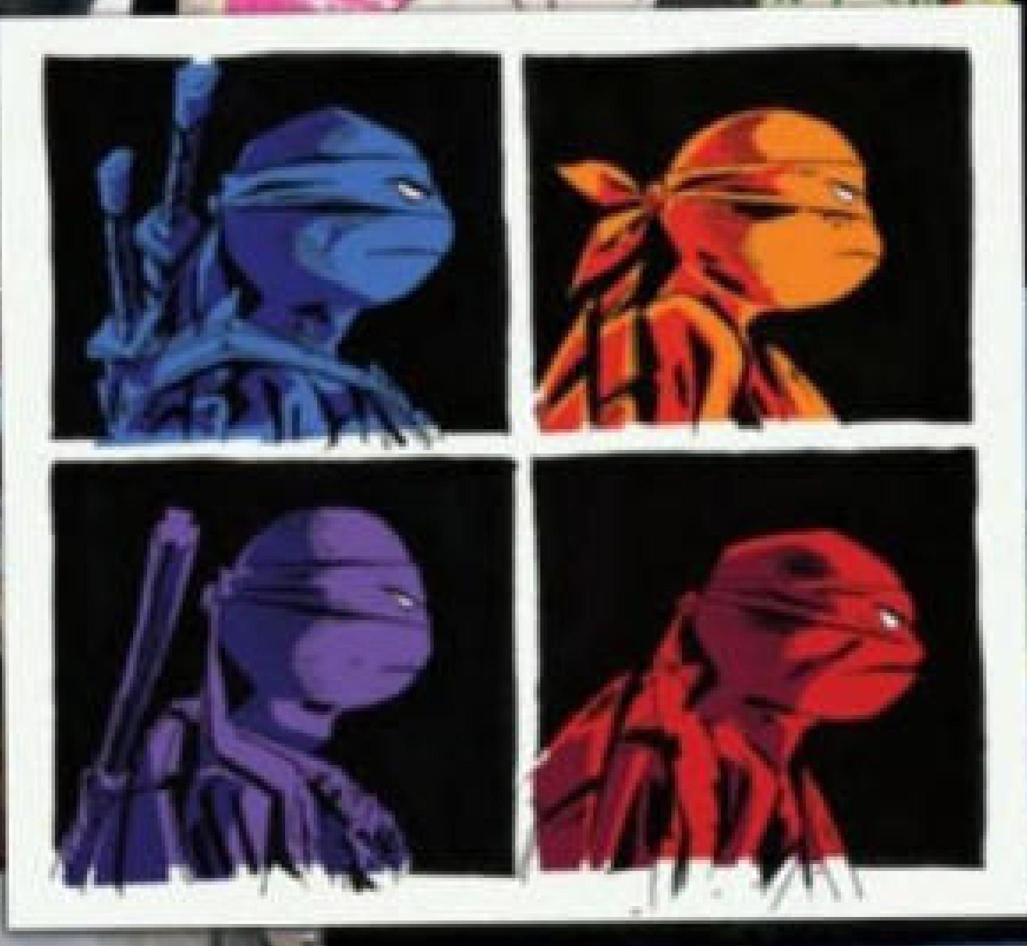


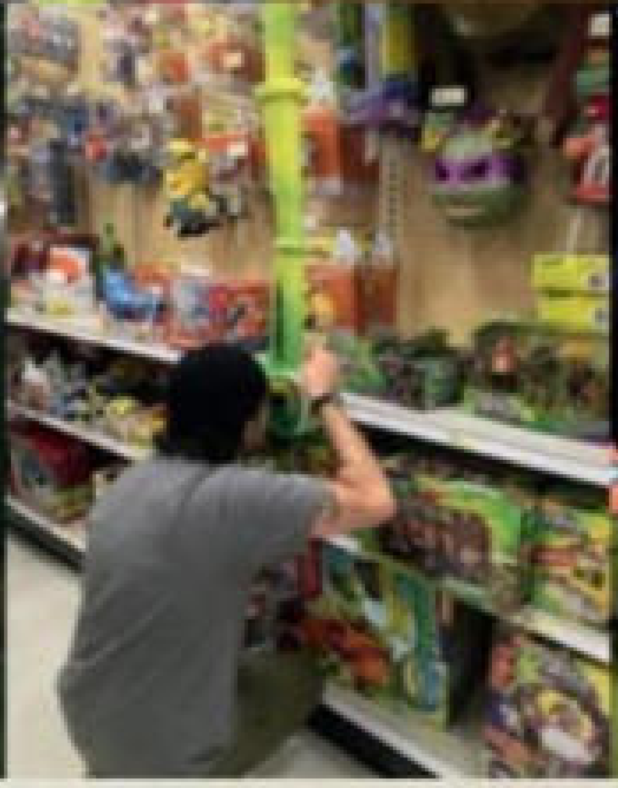
COOLGUYS!?

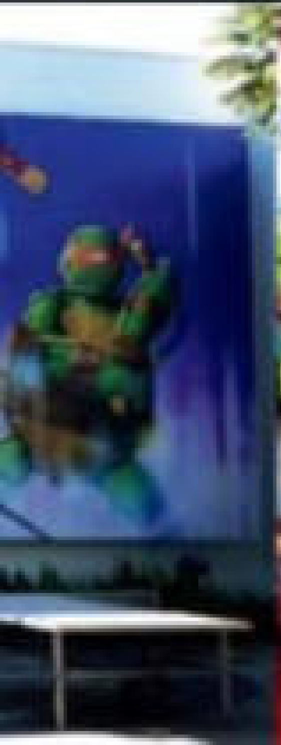
TEENAGE MUTANT NINJA
TURTLES
nickelodeon

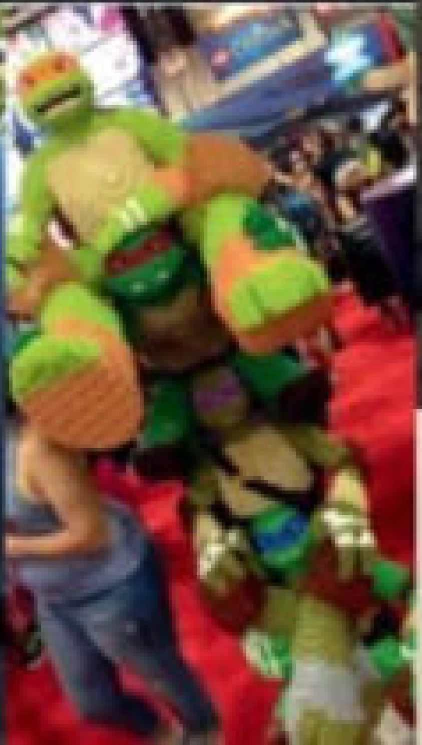
TURTLES IN TOKYO
2013

TURTLES





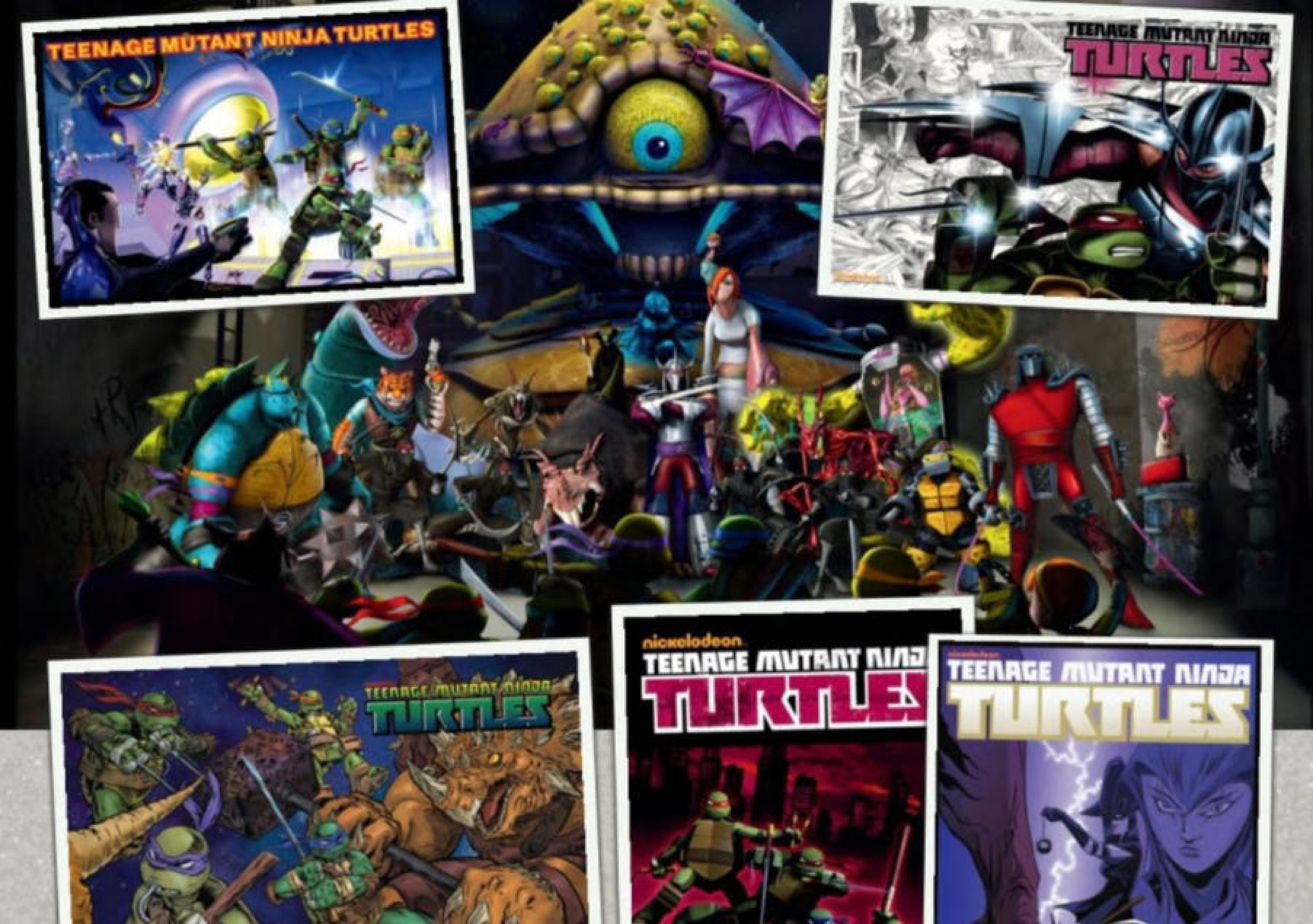




On the opposite page in the top left are fan-made gifts from mega talents Shion and Tokka—we would receive endless fan mail. Remembering the gifts that accumulated in the studio and the devotion from our fans was immeasurable.

These Turtle maquettes created for me by the toy team are my favorite objects from the show.

Miho and I supervising the production of the walkaround actor suits—that was a fun process.


TEENAGE MUTANT NINJA TURTLES
TEENAGE MUTANT NINJA TURTLES
TEENAGE MUTANT NINJA TURTLES
nickelodeon
TEENAGE MUTANT NINJA TURTLES
nickelodeon
TEENAGE MUTANT NINJA TURTLES

The San Diego Comic-Con posters created by myself and the crew every July . . . do you have them all?

FOR
KEVIN
AND
PETER

STORY ARTISTS

Directors
Michael Chang
Ben Jones
Rie Koga
Juan Meza-Leon
Sebastian Montes
Alan Wan

Storyboard Artists
Steve Ahn
Miki Brewster
JJ Conway
Michael Fong
George Gipson
Micah Gunnell
Jae Hong Kim
Chong Suk Lee
Ben Li
Adam Lucas
Samuel Montes
Sarah Partington
Ed Tadem
Sheldon Vella
Luke Weber

Storyboard Revisionists
Matthew Bordenave
Jasmine Goggins
Justin Lee
Ruolin Li
Christine Liu
Christopher Luc
Max Lawson
David Maximo
Samira Ongchua
Caleb Thomas
Fabien Tong
Aeri Yoon
Jessica Zammit

2D ARTISTS

Art Directors
Irineo Maramba
Nadia Vurbenova-Mouri

Character Designers
Kris Anka
Jose Garibaldi
Dou Hong
Steve Jones
Glen Murakami
Mayumi Nose
Felipe Smith
Glenn Wong

Background Designers
Rodel Gravo
Hak Joon Kang
Caesar Martinez
Gary Mouri

Prop Designers
Ronald Catiggay
Art Lee
Pakin Liptawat
Damon Moran
Byron Penaranda
Jack Rossi
Jeff Wong
Michal Wright-Ward

Background Color
Lane Garrison
Jermaine Jose
Gerald De Jesus
Jeffry Mazon
Patrick Morgan
Miho Tomimasu

CG ARTISTS

Character Modelers
Daniel Aronoff
Joshua Brock
Visen Brnicevic
Joe Dela Torre
Leonard Dill
Zechariah Hutton
Dev Karna
Russell Tracy Jr.
Vypac Voeur
Patrick Warner

Environment Modelers
Joe Brogno
John Cahoon
Jose Cespedes
Spenser Flugum
Matt McCart
Asako Miyamori

Character Technical Directors
Lisa Anderson
Waleed Boghosian
Edward Grampp III
Zhuo Fan Huang
David Taegyu Kim
Mike Navarro
Derek Prieur
Beverly Sage
Jonathan Soto

Texture Artists
Jessica Brown
Anthony Esposito III
Juan Gil
Laura Hohman
Tracey Marzioli
Leticia Kao
Candice Stephenson
Jessica Whiteside
Lorin Zilka

Asset Finalers
Sean Collins
Taylor Eldredge
Alex Portin
Ana Jimenez
Christopher Heckey
Thomas Thomas III
Julio Vega

Animation Supervisors
Laura Barbera
Robert Castaneda
Jason Meier
Dennis Shelby

Animators
Kim Hazel
Tyler Kakac
Rory Riggins
Patrick Rossano
Arut Tantasirin

Lighting and Compositing Artists
Yomi Adenuga
Eric Hawkins
Michael Heinz
Cody Jacobson
Patrick Krebs
Jessica von Medicus
Tobias White

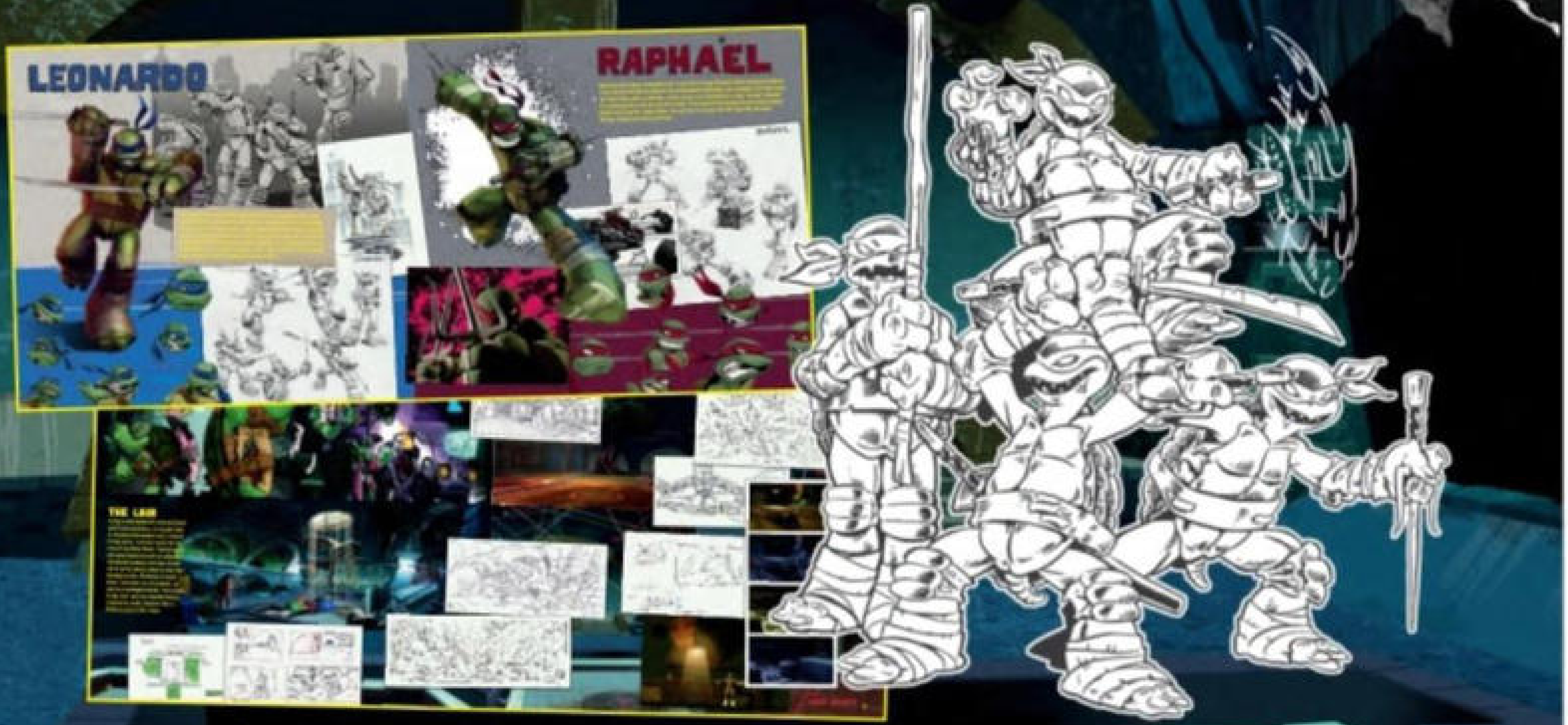
FX Artists
Matt Cawood
Matthew Bennett
Adam Briggs
Matthew Jones
Raymond King
Russell Richardson Jr.
Brent Tyler
Chris Wombold

ART / Film & Video

nickelodeon

THE ART OF TEENAGE MUTANT NINJA TURTLES

nickelodeon
35 YEARS OF TMNT



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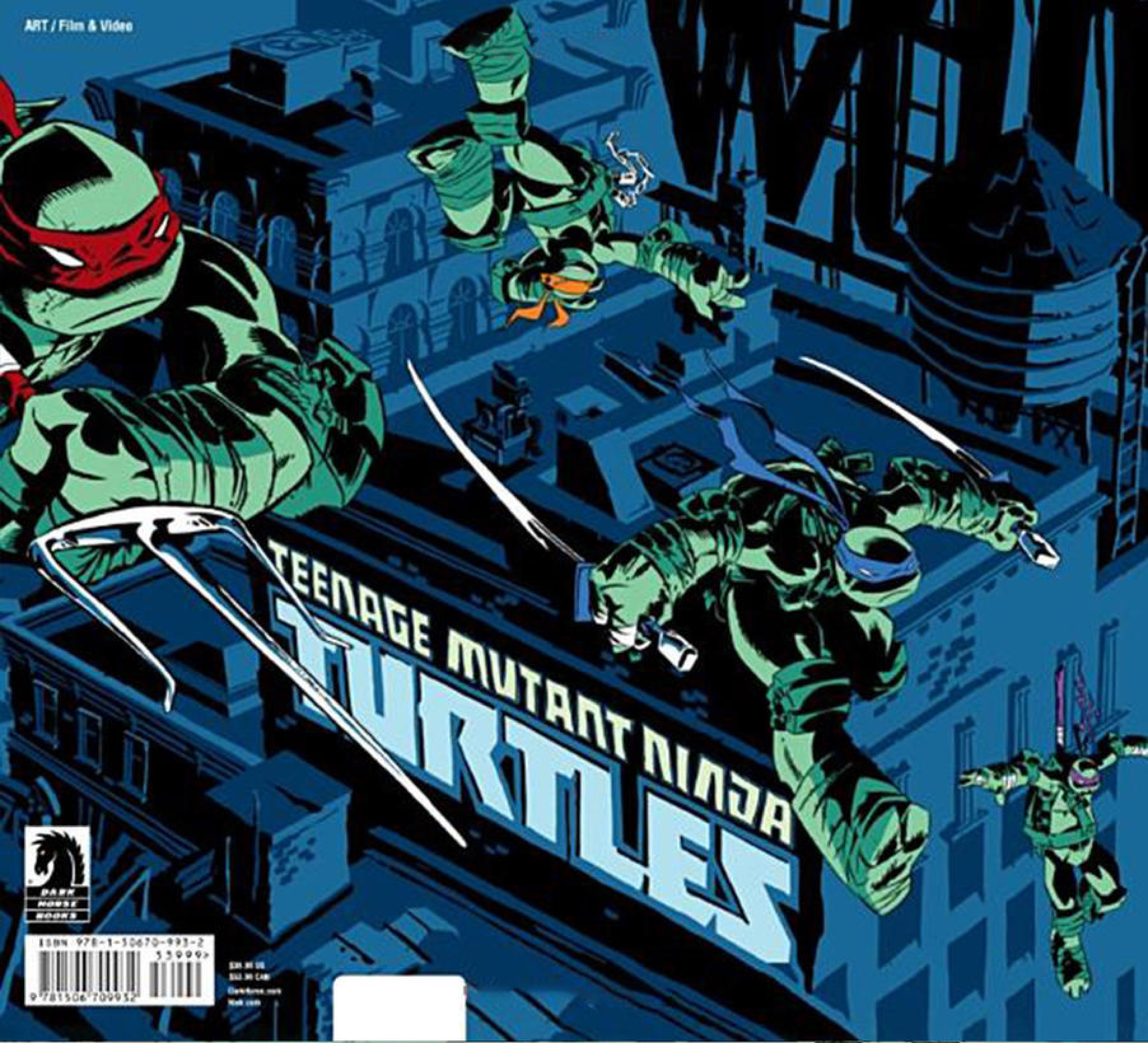
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